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## **Special Report: Large-Format Theaters in 2002**

In last year's Theater Report (LFX, February 2002) we noted that new LF theater building had declined for the previous two years, but said we expected a "moderate recovery in 2002." Unfortunately, this has not come to pass. In fact, 2002's net gain of only 11 theaters was the lowest since 1989, when 9 new theaters opened.

Between Jan. 1 and Dec. 31, 2002, 22 new theaters opened (well below the average of 28 for the last decade) and 11 theaters closed. Added to the previous total of 350 theaters worldwide, this net increase of 11 theaters means that the total LF theater inventory grew by only 3.1% over the previous year. This is the lowest rate of growth since the first permanent IMAX® theater was built in 1971, excluding three years in the industry's first decade in which no new theaters opened.

Last year was the third straight year of declining growth in LF theater building following the boom of the late 1990s. Imax Corporation's rapid expansion into North American commercial multiplexes ground to a halt in mid-2000 when most of the major cinema chains ran into serious financial difficulties and almost half filed for bankruptcy. This meltdown sent

shock waves through the LF industry as Imax's share price lost 90% of its value in less than six months and plans to sell the company were scrapped.

The company and the industry have struggled to regain ground since then, with moderate success. Imax has sold new systems in Eastern Europe, Asia, and South America, although North American

Table 1 <b>LF Theaters in 2002</b>			
	<b>Opened</b>	<b>Closed</b>	<b>Net</b>
Commercial	5	7	-2
Multiplex	9	1	8
Theme Park	0	0	0
Institutional	8	3	5
<b>Total</b>	<b>22</b>	<b>11</b>	<b>11</b>

signings have been few and far between.

The 2002 breakdown is as follows:

Table 2 on page 6 provides a more detailed breakdown by regions and formats, comparing 2001 and 2002.

The Asia/Pacific region lost more theaters than it gained, dropping from 99 to 96. This count includes the closing of the **Hotaka IMAX Theatre** in Nagano that is officially said to be temporary, but does not include the expected closure of the **Brisbane IMAX Theatre** in Australia this month (see *The Biz*, page 4).

South America was unchanged, and Africa and the Middle East gained only one theater each.

Europe added two theaters (3.6%) and North America gained ten, for a 5.4% jump.

The most noteworthy fact is that 2002 saw no net increase in the worldwide number of 15/70 systems. Eleven new 15/70 theaters opened and one converted to 15/70 (all IMAX), but nine closed

(See **THEATERS** on page 6)

## **Ghosts Shown in NY, LA**

In mid-January Buena Vista Pictures Distribution hosted screenings of James Cameron's *Ghosts of the Abyss* in New York and Los Angeles for selected LF and conventional film industry bookers. The events consisted of a 3D HD video screening of a rough cut of the hour-long feature, followed by a 15/70 presentation of the first 15 or 20 minutes. The Loews Lincoln Square IMAX Theatre hosted the New York event, attended by about 65 people. The L.A. screenings were held at Cameron's Lightstorm Entertainment offices for the HD, and Imax Corporation's screening room for the 15/70 footage. About 22 people were present.

Attendees who spoke to LFX were largely positive about the film's storyline and imagery. The film uses CGI to superimpose scenes of the *Titanic*'s interior as it was in its original glory on present-day

(See **BIZ** on page 4)

### **LFX site adds interactive search**

The LF Examiner's Web site, [www.lfexaminer.com](http://www.lfexaminer.com), has been upgraded to offer interactive searches on LF films, theaters, and companies. Users can now construct custom queries of LFX's extensive database to answer virtually any question about the LF world.

This upgrade gives you complete access to the same data we use to report on the worldwide LF industry. What films are distributed in 8/70? How many 15/70 theaters are there in Asia? What production companies are located in Germany? Just click on the Search button on the left side of the screen, and all will be revealed.

This new service is completely free.

We welcome comments and suggestions for additional services, as well as any corrections or updates to our existing data.

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Founded 1997 as MaxImage!

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by Marty Shindler

**HD in the  
Digital Decade**

Perhaps it is because I live and work in L.A. that I have attended what seems an inordinate number of technology-related conferences in the past few months. These have included Digital Video Expo, iHollywood Forum's Digital Studio Summit, Quantel's GenerationQ-The Next Generation, Entertainment Asset Management, and HDExpo.

It is clear that we are deep into a challenging technological era. Bill Gates and others have said that this will be the Digital Decade, not the 1990s. They are right.

Oh, sure, digital technology has been around for some time. But as with many technologies, it takes a long time before many aspects are commonly accepted in the broad marketplace.

Of particular note is high definition. Mark Cuban, chairman of HDNet, the first all-HD national TV network, said in his keynote address at Digital Studio Summit stated that "prices on HDTV sets are dropping 2 to 5 percent per month." Cuban indicated added that content of almost any kind is welcome, knowing that when people see the way it looks on their neighbors' sets, they will want one, too. Cuban is ready with a range of programs on his HDNet, but is on a continual hunt looking for more.

We need to be ready for the effects of HD on the LF business, both positive and negative. Several LF organizations are leading the way. Let's look at a few.

**Discovery Pictures**

Discovery Pictures has converted its three LF films, *Africa's Elephant Kingdom*, *The Human Body*, and *Wildfire* to HD. I saw parts of the converted *Africa's Elephant Kingdom* on a monitor at Crest National in Hollywood. The results were spectacular: clear, crisp, and with great color. I only wish I could have seen it on a

**Shindler's Site**

larger display.

Discovery is leading the way in converting its films. Yes, it does need programming for its HD cable channel, so the ancillary revenue from these existing products is probably minimal. But in an industry that has been slow to recognize and exploit the home entertainment and TV markets, Discovery's lead role in this new direction is important.

Discovery's HD channel and others, such as HDNet, will provide new opportunities for maximizing revenue from LF films.

**Regal Entertainment Group**

Regal is installing digital projectors and high-speed networks in its theaters, including all of its California locations, according to a recent *Los Angeles Times* article. Initially, the system will be used for shorts and commercials before the feature film program. Ultimately, the network and more advanced digital cinema projectors will begin replacing conventional film distribution.

Regal will also be showing **James Cameron's *Ghosts of the Abyss*** in about 150 of its theaters, in a 35mm over/under 3D version. These venues, in markets that have no LF bookings of the film, may provide the right opportunity to enhance the revenue stream for some films, even if for a relatively short booking. The converted film would thus be ready for subsequent distribution windows and their revenue streams.

*Ghosts of the Abyss* will most likely not be a traditional LF documentary, a format which generally does not play well in the commercial LF settings. If commercial theaters attracted an educational crowd, wouldn't they have done so a long time ago? But *Ghosts* promises to be more, with what I anticipate will be compelling content in HD 3D. With the built-in Cameron cachet and a focused Disney marketing campaign, the film may well attract a diverse audience.

While *Ghosts of the Abyss* may be the exception rather than the rule, a month on 150 additional screens may be a boon to the LF industry. Makers of 3D films should benefit

from having more screens on which to book their films. Lower costs to enter the exhibition market could form the wave of the future for LF films.

Cameron's film was shot digitally and probably remained in the digital domain through the post production process. As such, it is one of a handful of films, 35mm or LF, that have used digital technologies from start to finish. As Cameron begins work on his next documentary about the sinking of the *Prestige*, it will be interesting to use *Ghosts of the Abyss* as a benchmark in comparing how the technology evolves between the two productions.

I recently saw the 15/70 trailer for *Ghosts of the Abyss* on the front end of *The Lion King*. To my eye, it looked great. And as the tools to blow up HD to 15/70 and 8/70 continue to be fine-tuned, quality will only increase, to the benefit of LF theaters and producers.

**nWave Pictures**

nWave recently participated in an open house at LA Center Studios that was attended by one of the largest gatherings of LF industry folks outside of an LFCA or GSTA event. A large contingent from the themed

(See **SHINDLER** on page 3)

**R CORRECTIONS**

In our coverage of the JSTC 2002 conference in the January 2003 issue, we gave an incorrect translation for the film *Kirameki-no-nakade*. The correct title is *Glittering in Sunshine*.

On page 4 of the same issue, the chart of the volume of Imax Corporation share trading included two incorrect numbers. Two off-the-chart peaks in May 2002 should have been labeled "1,344,500" and "1,304,200" respectively.

The photo credit for the picture on page 28 of the January edition was incorrect. It should have read "SBK Pictures."

# Euromax Voices Opposition to IMAX's DMR Process

by Alison Roden

**A**nger – at Imax Corporation’s plans – and fear – for the long-term survival of the LF industry – were the watchwords at the December Euromax meeting in Vienna. Members had the opportunity to visit the new **IMAX Vienna** cinema and admire its excellent facilities and beautiful auditorium. Cinema owner **Alfred Gelbmann** worked tirelessly with staffers **Elfi Neidl** and **Barbara Blohberger** to ensure that all aspects of the visit went smoothly. Highlights of the meeting included screenings of rough cuts of *Bugs!* and *Top Speed*, demonstrations of the innovative interactive Xlarge game that the cinema has developed, and a chilly visit to one of Vienna’s Christmas markets, where copious mugs of hot *gluhwein* offered protection against the cold.

## Imax’s plans for Europe

The business meeting of Euromax members was primarily taken up with a lengthy and wide-ranging discussion with representatives from Imax. Though the discussions underlined the differences that exist between the needs of the European theater network and the commercial priorities of Imax Corporation, the initiative for debate was a positive one. Co-CEO **Bradley Wechsler**, accompanied by **Larry O'Reilly**, **Patrice Rochas**, **Thomas Wyss**, and new European sales representative **David Brower**, spent over two hours in discussions with members.

Wechsler’s presence was sparked by the rocky reception given to O'Reilly at the

July 2002 Euromax meeting, in which it was apparent that the company’s relationship with its European customers had deteriorated dramatically. (Germany in particular has seen increasing levels of litigation between Imax and its customers in recent years.)



Alison Roden

Corporation cannot succeed if the Imax theater network does not succeed,” he summarised the various changes experienced by the company in the past year, and offered an optimistic prognosis. Key to improved performance will be “strong new product” (*The Lion King*, *Ghosts of the Abyss*, and *Young Black Stallion* were mentioned) and Imax’s proposed joint PR initiative with European cinemas, improving brand awareness in key territories.

## Opposition to DMR

As the meeting was opened to the floor, members expressed concern that the “classic” film product seems to have no place in Imax’s view of the future. **Dieter Buchwald**, of the **Discovery IMAX Theatre** in Berlin, condemned the practice, by some cinemas, of screening 35mm films on their IMAX screens with no disclaimer, which he said produces confusion amongst the public over formats. **Elmar Elmiger**, from the Swiss Transport Museum in Lucerne, commented that DMR will add to this confusion, and asked how Imax Corporation will address opposition to the technology from European operators.

Wechsler responded that Imax condemns 35mm screenings, believing they damage the IMAX brand, but believes that DMR will enhance public appreciation of the format. Whilst stating that Imax “does not want to build DMR at the expense of existing members,” Wechsler was clear that Imax will push the technology to trial, and prove its success in the European market.

(See **EUROMAX** on page 12)

(from **SHINDLER** on page 2)

entertainment industry allowed for great networking and lively discussion. Production challenges in themed entertainment are equal to or greater than those of LF production.

nWave presented approximately 9½ minutes of *PandaVision*, a 14-minute attraction film in HD3D made for a the Aquarium of the Pacific in Long Beach. According to **Charlotte Huggins**, **SOS Planet** is a complementary piece to *Panda-*

*Vision*. The excerpt was shown in a temporary setup in the studio’s auditorium. Despite a few relatively minor flaws in the presentation (due to the temporary setup), the images looked great.

An effective implementation of *Panda-Vision* in Long Beach might lead other institutions to develop similar HD theaters that would be less expensive to build and operate than traditional LF theaters.

This digital decade will provide both opportunities and challenges. The results

may not be measured right away, but there is no turning back. We are about to be immersed in the digital decade, but unlike the *Titanic*, we will not sink.

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# THE BIZ

## DEALS

(from **BIZ** on page 1)

images of the wreck shot from remotely operated vehicles and submersibles. Actor **Bill Paxton** serves as a stand-in for the audience, asking Cameron about the ship, its fate, and the technology used to visit and film the wreck site.

**Lylle Breier**, B.V.'s senior vice president for worldwide special events, presented the film and outlined the lease terms, which are essentially the same as Disney's previous LF offerings: in return for approximately 50% of the box office, theaters get a free print and local marketing support. While not requiring exclusivity, as Disney had with *Fantasia/2000*, the company asked LF exhibitors to propose show schedules that would be the basis for further discussions. Lease rates and minimum number of weekly shows will decrease as the run progresses.

One new wrinkle in the deal is Disney's interest in selling advance and group tick-

ets centrally through its toll-free phone lines. This rankled some institutional theaters because Disney is refusing to sell combination tickets (film plus museum) through this service. At least one museum rep told *LFX* that this will confuse and inconvenience visitors and lead to loss of income. Another touchy point was Disney's insistence that theaters that book the film turn over their mailing lists to the Mouse for direct marketing, regardless of existing privacy policies.

The film is not being offered to 2D LF theaters, thus excluding some aquariums that reportedly were interested. Nor was it offered to the **California Science Center**, which is 3D capable and opens a *Titanic* exhibit this month. Disney had no comment about the reasons for that decision.

*Ghosts of the Abyss* will premiere on April 11 in LF theaters as well as in a number of conventional theaters in a 35mm 3D version. This is a single-strip process that splits the standard 4-perf 35mm frame into two for the left- and right-eye views and uses a special optical system to project the two images through polarized filters. Existing 35mm projectors can be used with the addition of the lens system and a silver screen at a cost of several thousand dollars per screen.

LF theaters were told that if they booked *Ghosts*, it would not be offered to 35mm theaters in their market, although the precise range of "their market" was not defined.

At an hour long, the film appears to be a compromise between the standard lengths of LF and 35mm features. At least one LF booker told *LFX* it seemed longer than it needed to be. Films much longer than 45 or 50 minutes break a long-standing preference of institutional theaters to start shows on the hour, but this will probably not be a major obstacle in the case of a film with Cameron's name on it.

On the other hand, an hour-long documentary may not be as easy a sell to commercial 35mm theaters. Will multiplex audiences be interested in a non-fiction

film that is substantially shorter than the briefest Hollywood films? Considering the hardware investment required, how many 35mm bookings can it win? **Regal Entertainment Group** is owned by Denver billionaire **Philip Anschutz**, founder of **Wallden Media** and a backer of *Ghosts*, who can presumably direct his theaters to install the 3D equipment upgrades. A Disney official has told *LFX* that many other chains have expressed interest and that the film will run in "all major media markets," but declined to predict how many non-LF screens will run the film.

### Brisbane may not lose IMAX

Australia's **IMAX Theatre Brisbane**, which has been dark since December, may be purchased by the **South Bank Corporation**, an agency of the Queensland government. The theater's operator, **World's Biggest Screen Pty. Ltd.**, which manages the IMAX theaters in Sydney and Melbourne for owner **MTM Entertainment Trust**, had announced last year that it would close the poorly performing four-year-old Brisbane screen in January (see *The Biz*, *LFX* November 2002). WBS agreed to keep the theater open until Feb. 21 as part of the negotiations to sell the building to South Bank.

If the deal goes through, South Bank would have to strike a new lease deal with **Imax Corporation** to continue operating it as an IMAX theater, or it might convert the space to a conventional cinema or retail shops.

If the sale is not concluded, WBS will close the theater on Feb. 21. The South Bank board will meet on Feb. 20 to decide. A South Bank spokesperson said that the corporation would probably not hold the property long term, but would sell it to a developer "once we got the mix working and bedded down."

The 575-seat 3D theater opened in January 1999, but ran into financial difficulties after the first year or two. Management claimed that the city of Brisbane, with a population of 1.5 million, is not large enough to support the theater.



Ghosts of the Abyss director James Cameron.

# THE BIZ

## DEALS

## PERSONNEL

### SimEx ride on Long Island

SimEx/Iwerks has opened a Virtual Voyages motion simulator at the **Cradle of Aviation Museum** in Garden City, NY. The 30-seat shuttle simulator will run SimEx's 15-minute *Mars Mission* program.

The museum opened in May 2002 with a collection of 70 air- and spacecraft and an IMAX Dome theater.

### Moody upgrades Cinemark debt

Moody's Investor Service has upgraded its ratings of the debt securities of **Cinemark USA, Inc.**, the fourth-largest theater chain in the U.S., which operates over 2,200 35mm screens and five IMAX theaters. The company's Senior Implied Rating was raised from B2 to B1, its Senior Unsecured Issuer Rating was upgraded from B3 to B2, and the Rating Outlook was changed from Stable to Positive.

Moody's cited three reasons for the improvement in outlook, saying Cinemark has exceeded operating performance expectations, has scaled back capital expenditures on new theaters, which should generate free cash flow, and has "demonstrated a commitment to balancing growth opportunities against its goals of further reducing leverage and enhancing financial flexibility."

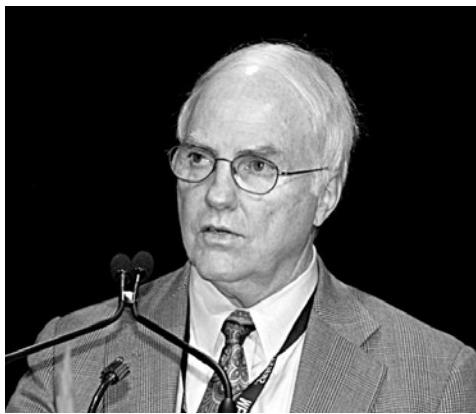
### Monterey IMAX still in court

In late January, the Planning Commission of Monterey, CA, extended for another year the building permits for a luxury hotel and IMAX theater on the city's famous Cannery Row. However, the IMAX project has been held up in litigation between the hotel developers, **Monterey Plaza Hotel LP**, and James and Cindy McGillen, who brought the idea for the LF theater to them.

As reported here last year (see *The Biz*, LFX May 2002), the McGillens proposed the theater to developers **William Hooper** and **Ellis Alden** in a handshake deal in April 1999, but later learned that the two intended to scrap the theater in favor of upscale condos. Each side filed lawsuits

claiming it had the right to develop the theater.

Those suits are still pending, and the commission's extension of the permits, which is generally routine, kept the issue from becoming moot. Commission members warned the parties that the city expects progress before another extension will be issued.



George Moynihan

### Moynihan to retire from PSC

George Moynihan, director of the **Pacific Science Center** in Seattle, WA, has announced that he will retire "some time this year," after a replacement has been found.

After serving as assistant director of the Lawrence Hall of Science in Berkeley, CA, in the 1970s, Moynihan was named director of the science center in 1980, shortly after the opening of its first IMAX theater. In that time it has become one of the most popular science centers in the U.S., with more than 1.2 million visitors a year and an annual budget over US\$18 million. The center's second theater, the **Boeing IMAX Theatre**, opened in 1998.

Moynihan has served as president of the **Giant Screen Theater Association** and was on the board of the **Association of Science/Technology Centers** for 11 years.

Moynihan said in a letter to colleagues that he looks forward in retirement to "doing some things I put aside for so long," including reading and hiking some trails in the Pacific Northwest.

### Singleton is new Euromax admin

**Euromax**, the European LF industry association, has named **Debra Singleton** to be its new administrator, following the resignation of **Janet Wilson** late last year (see *The Biz*, LFX December 2002).

Singleton has experience in marketing and public relations, has organized conferences and exhibitions in Europe and the Far East, and is fluent in German and French (in addition to her native English). She holds a degree in modern languages.

Singleton will be based at the Euromax offices at the **National Museum of Photography, Film, and Video** in Bradford, UK, where she will coordinate the activities of the association, including the biennial European Large Format Filmmakers' Symposium, set for Berlin in 2004.

### Mortensen, Groce at Minolta

Todd Mortensen and Phillip Groce, formerly on the sales staff of **MegaSystems Inc.**, have become members of the new U.S. sales force for the **Minolta Planetarium Co.**

The two had been responsible for Minolta planetarium sales while at MegaSystems, under a non-exclusive distributorship that the company had had with Minolta since 1998.

Late last year MegaSystems' parent company, **Pacific Title and Art Studio**, essentially shut the company down (see LFX, December 2002), closing its Philadelphia office and laying off a number of employees. The St. Augustine, FL, office remains open and responsible for several pending installations.

On Jan. 1, Minolta announced a new "direct marketing and sales initiative" and hired Groce as marketing manager and Mortensen as sales manager. Mortensen says that he and Groce consider themselves "very much still in the LF industry." He remains based in Lehi, UT, and can be reached at tmortensen@earthlink.net.

Minolta and MegaSystems have several joint 8/70/planetarium installations in the next six months, including in Baton Rouge, LA, and Killeen, TX.

# LF Theater Growth Down in 2002, Third Year in a Row

(from **THEATERS** on page 1)

(eight IMAX and one Iwerks), and two converted from Maverick 15/70 to 8/70. As a result, all of 2002's growth comes from 8/70 systems.

Another interesting point is that, for the first time, the number of new 8/70 systems equaled new 15/70 installations, 11 each. If the effect of five conversions is considered, 8/70 wins out, 13 to 12.

The growth of 8/70 continues a trend we noted in last year's theater report, when the number of 8/70 systems worldwide increased by 15% over 2000. This year the jump is 12%, from 92 to 103. In North America the 2002 gain was 18%.

Prospective theater operators choose 8/70 because it is less expensive to install and operate than 15/70, and is better suited to small (under 300-seat) venues. But because the 8/70 market is split among half a dozen manufacturers, this growth has not provided a substantial benefit to any of them, and many are in tight financial straits. Iwerks, once Imax's main competitor, was acquired by Toronto's SimEx last year, and although a company spokesperson says it is still focused on selling and installing LF systems, it has announced few since its acquisition and has only two signed installations in the coming year. MegaSystems has been all but shut down by its corporate parent (see *LF Examiner*, December 2002), although there are signs of a possible rebirth. Its St. Augustine, FL, office is still staffed and working on four new installations. Germany's Kinoton appears to be healthy mainly because it offers a wide variety of 35mm projectors and does not have to rely on its LF line of products.

## Closings

The closing of LF theaters is a relatively new phenomenon. From 1971 to 1996 only one LF theater closed, excluding theaters at world's fairs and other temporary venues. In the six years since then, 44 have closed, offsetting gains made by new theaters.

Of the 11 theaters that closed in 2002, only two were not shut because of poor

performance: the CineVentures Alaska theater in Anchorage was converted to digital projection, which we consider closing (i.e. leaving the LF film world); and the old **IMAX Filmtheater Vienna** was replaced by a new theater on the same site later in the year (see *LFX Summer 2002, page 3*). Of the remaining seven closings, two are nominally temporary: the IMAX theaters in Oslo, Norway, and Nagano, Japan. But in all seven cases, the operators have been unable to make an LF theater in that location financially viable.

## Conversions

An even newer trend is converting existing theaters from one LF format or brand to another. The first significant round of conversions came in 2001; in 2002 five theaters made a switch. The **Hastings Museum** in Nebraska switched from IMAX to Megasystems 8/70; The **North American Museum of Ancient Life** in Lehi, UT, changed from Iwerks 2D 8/70 to **Cinema Development Company's** 3D 15/70 system (using the hardware that had previ-

ously been in the **Ontario Mills UltraScreen** in Ontario, CA); Crown Theatres' two Maverick 15/70 systems were replaced with Kinton 8/70/35 combo systems; and the **Edwards Irvine Giant Screen Theatre**, which had opened as an IMAX in 1996 and was converted to Kinoton 8/70 in 2001, switched back to IMAX as a result of settling a lawsuit between Imax and **Regal Entertainment Group**. The same settlement provides that four other Regal 8/70 theaters (three Kinoton, one ShowPerfect) will return to IMAX projection in the first half of this year. However, we have heard rumors that Regal is considering new 8/70 installations.

## 2D vs. 3D

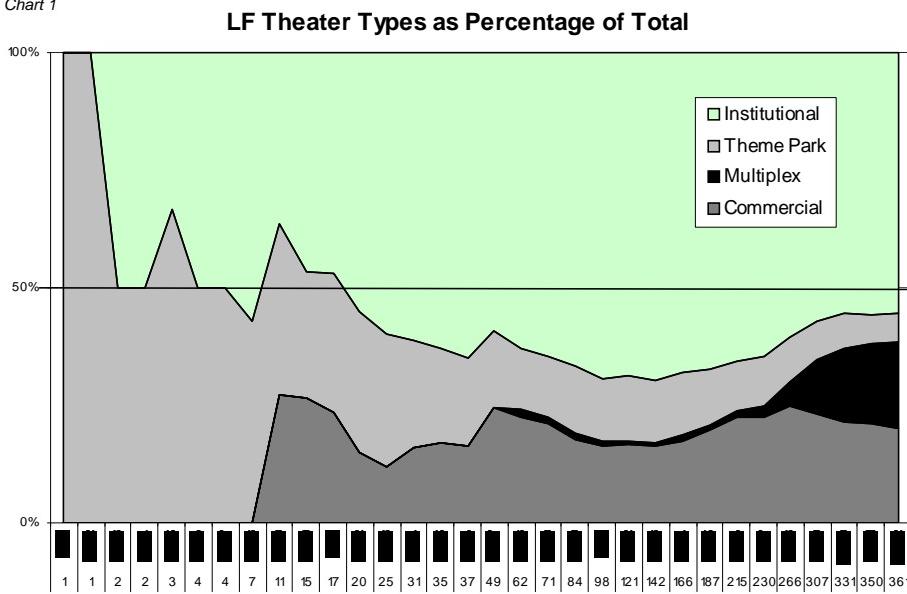
As mentioned above, last year's 22 new theaters are evenly split between 8/70 and 15/70, and they are almost as evenly split between 2D and 3D: all of the 8/70 systems are 2D, and all but one of the 15/70 theaters are 3D. The exception is the IMAX Dome theater at the **Cradle of Aviation Museum** in Garden City, NY.

Table 2

Number of Worldwide LF Theaters

	8/70	As of Dec. 31, 2001				As of Dec. 31, 2002				Change						
		C	M	T	I	Total	C	M	T	I	Total	C	M	T	I	Total
Africa	8/70	1				1	1			1	2	0%			100%	100%
	15/70	2	2			4	2	2		4	4	0%	0%	0%	100%	0%
	<b>Total</b>	<b>3</b>	<b>2</b>			<b>5</b>	<b>3</b>	<b>2</b>		<b>1</b>	<b>6</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>100%</b>	<b>20%</b>
Asia/Pacific	8/70	5		4	22	31	4		4	24	32	-20%			0%	9.1% 3.2%
	10/70	1		2	24	27	1		2	24	27	0%			0%	0% 0%
	15/70	12	2	3	24	41	9	3	3	22	37	-25%	50%	0%	-8.3%	-9.8%
	<b>Total</b>	<b>18</b>	<b>2</b>	<b>9</b>	<b>70</b>	<b>99</b>	<b>14</b>	<b>3</b>	<b>9</b>	<b>70</b>	<b>96</b>	<b>-22%</b>	<b>50%</b>	<b>0.0%</b>	<b>-3.0%</b>	
Europe	8/70	2	3	3	9	17	2	3	3	10	18	0%	0%	0%	11%	5.9%
	15/70	14	9	6	10	39	16	9	5	10	40	14%	0%	-17%	0%	2.6%
	<b>Total</b>	<b>16</b>	<b>12</b>	<b>9</b>	<b>19</b>	<b>56</b>	<b>18</b>	<b>12</b>	<b>8</b>	<b>20</b>	<b>58</b>	<b>13%</b>	<b>0%</b>	<b>-11%</b>	<b>5%</b>	<b>3.6%</b>
	Middle East				8/70				15/70				Total			
North America	8/70									1			1		100%	100%
	15/70		1		1	2			1		2		0%		0%	0% 0%
	<b>Total</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>2</b>			<b>1</b>	<b>1</b>	<b>3</b>	<b>100%</b>		<b>0%</b>	<b>50%</b>	
South America	8/70														0.0%	0% 0%
	<b>Total</b>														<b>0%</b>	<b>0%</b>
	World				8/70				10/70				15/70			
	8/70	15	15	8	54	92	14	22	8	59	103	-6.7%	47%	0%	9%	12%
	10/70	1		2	24	27	1		2	24	27	0%	0%	0%	0%	0%
	15/70	57	44	13	117	231	57	45	12	117	231	0%	2.3%	-7.7%	0%	0.0%
	<b>Total</b>	<b>73</b>	<b>59</b>	<b>23</b>	<b>195</b>	<b>350</b>	<b>72</b>	<b>67</b>	<b>22</b>	<b>200</b>	<b>361</b>	<b>-1.4%</b>	<b>14%</b>	<b>-4.3%</b>	<b>2.6%</b>	<b>3.1%</b>

Chart 1



Worldwide, the split is almost exactly one-third 3D (117) and two-thirds 2D (244). The vast majority (109) of the 3D systems are 15/70, and all but two of those are IMAX.

Europe has the highest concentration of 3D theaters: 32 of its 58 theaters or 55%. A little over a third (69) of North America's 195 theaters are 3D. And the Asia/Pacific region has the lowest penetration: only 12 of its 96 LF theaters.

The rise of 3D has led to a decline in the popularity of dome theaters, which once accounted for nearly half of all LF theaters. Today just over a third of all LF theaters are in domes. There are six theaters that have both dome and flat screens.

### Institutional vs. commercial

In the late 1990s it seemed as if the dominance of institutional theaters, which at their peak accounted for 70% of all LF theaters, was ending, and that commercial theaters would soon outnumber them. But for the past three years the non-profit sector has held onto 55% of the market while the increased share held by multiplex theaters has been offset by losses to standalones and theme park theaters. Furthermore, even though museums have been reporting declines in attendance, they continue to be the best performers, generally offering distributors two or three times as much average revenue per booking as commercial theaters.

### Battle of the brands

In 2002 Imax remained, as it has always been, the industry's dominant player, with 221 theaters worldwide, more than a 60% share. Imax lost slightly over 1% of the market compared to 2001, the difference being made up by MegaSystems, at 4.4% (19 installations), and Kinoton, with 1.9% (10 systems). Iwerks' share was virtually unchanged, with 16.1% (55 locations), and Goto, which did not add any new theaters to its 26 10/70 venues, fell a fraction to 7.2%. Some nine other manufacturers account for the remaining 8.6%, or 25 theaters.

### The future of LF in multiplexes

Multiplex operators have been closing 35mm screens and scaling back the overly ambitious expansion plans that led to their financial troubles a few years ago. Although many are recovering, we believe they are unlikely to invest in significant numbers of new LF houses in the near future, and we expect that those who do may favor 8/70 systems.

To counter this possibility, Imax has an-

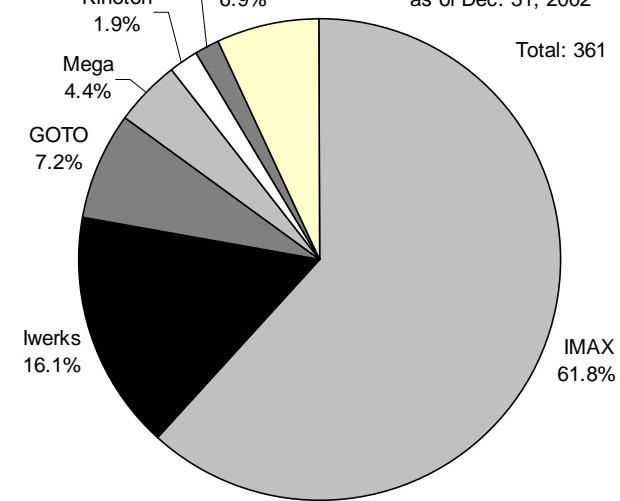
nounced that at least one major Hollywood film of 2003 will be repurposed with its DMR™ technology and open in IMAX theaters day-and-date with its 35mm release, possibly on the 4<sup>th</sup> of July weekend. Co-CEOs Richard Gelfond and Bradley Wechsler clearly hope that the fear of losing out on a major IMAX-exclusive blockbuster will spur theater operators to add IMAX – instead of 8/70 – to their multiplexes.

Imax executives have also been touting the recent agreement with Regal to convert five 8/70 theaters to IMAX (see *The Biz, LFX November 2002*) as a sign of renewed interest among multiplex customers. They generally do not mention that the deal settled a US\$30 million lawsuit that Regal had inherited with its acquisition of **Edwards Theatres Circuit** and that when the conversions are done Imax will have merely regained five of the eight theaters it had lost to conversion a year earlier.

Imax has recently made a number of sales to multiplex venues overseas, particularly in Eastern Europe and Asia. The strong opening of the **Panasonic IMAX Theater** in Warsaw has been followed by openings in Katowice, Poland, and Bratislava, in the Slovak Republic. As early as this month, the first IMAX theater in Russia is expected to open, and later in the year the company will begin its first two installations in South America.

(see **FILMS** on page 8)

**Chart 2**  
**Worldwide LF Theaters by Manufacturer**  
as of Dec. 31, 2002



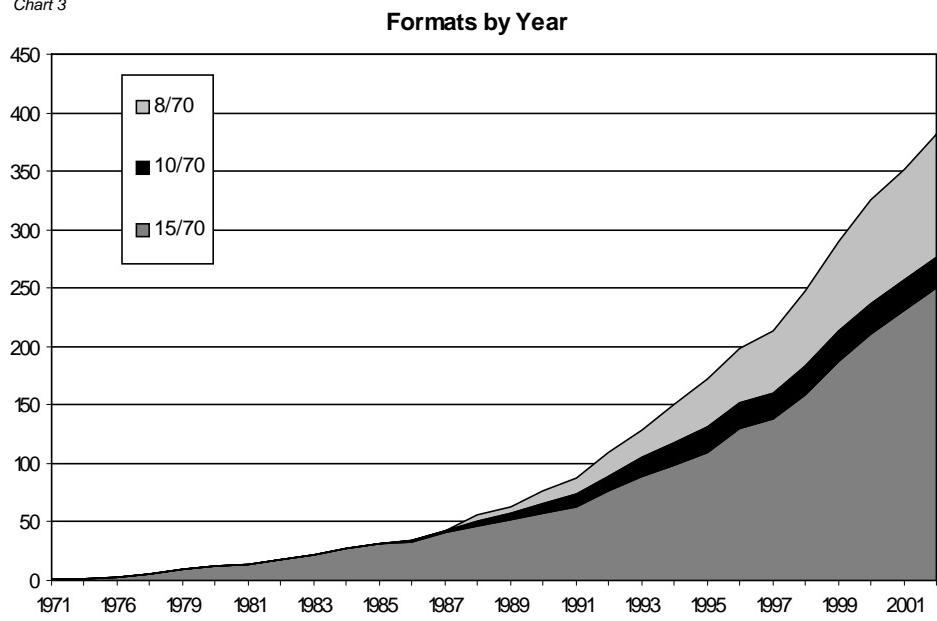
## The future of other segments

Standalone venues (commercial theaters not in multiplexes) and theme park theaters are declining. The former category shrank by 1.4% last year, and the latter fell by 4.3%. Among theme parks, two of the oldest and largest LF theaters in the world, at **Cedar Point Amusement Park** in Sandusky, OH, and **Paramount's Great America** in Santa Clara, CA, have both been closed, the Sandusky theater permanently reconfigured as an ice show venue. The Santa Clara theater, although not dismantled, has been dark for two years and is not expected to reopen this season. With 950 and 980 seats respectively, they were among the three largest LF theaters in the world. The remaining record holder, also with 980 seats, is the IMAX theater at **Six Flags Great America** in Gurnee, IL.

Growth on the institutional side has been slowly declining for more than a decade, and this year, with a net gain of only five theaters, hit its lowest point since 1987. There is a general perception that the market for large and expensive LF theaters in North American museums is saturated and offers little room for substantial growth. However 8/70 in institutions is growing in the Americas, Europe, and Asia/Pacific.

With attendance at many locations static at best, a tepid economy, and clouds of

Chart 3



## What and how we counted

For the purposes of this article, we have counted stationary (i.e. non-motion simulator) theaters that use the 8/70, 10/70, or 15/70 formats.

We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Those venues comprise distinct segments. Institutional theaters include those in nonprofit museums and science centers or in government-run facilities.

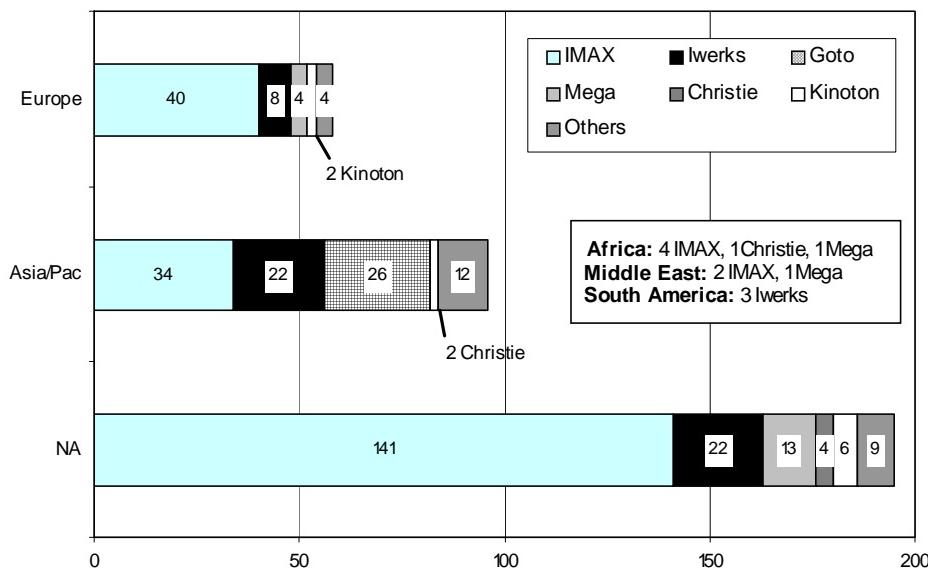
In evaluating these numbers, readers are reminded that our current world total of 361 LF theaters does not represent the potential distribution market for LF films. At least 50–75 theaters, many in Asia, apparently do not routinely lease external films. A more reliable count of the theaters that participate in the worldwide LF film leasing market is given in our monthly bookings lists.

Note also that Imax Corporation includes in its count of installed systems at least seven motion simulator systems that are not included in our totals.

Very observant readers may note that some year-2001 figures presented here differ slightly from those presented in last year's theaters issue. This reflects corrections and updates to our database made since that article was published.

Chart 4

LF Manufacturers by Region  
as of Dec. 31, 2001



# New, Converted, and Closed Theaters in 2002

## NEW THEATERS

	<b>Organization</b>	<b>Country</b>	<b>Mfr</b>	<b>Format</b>	<b>Type</b>	<b>Opened</b>
Guadalajara Ram	OmniPantalla at Cinepolis Guadalajara	MEXICO	CHRIS	870	2D	1/1/2002
Los Angeles NA	IMAX Theatre at The Bridge	USA	IMAX	1570	3D	1/1/2002
Murrieta	Movie Experience at California Oaks	USA	BALL	870	2D	1/1/2002
Milan WVC	Warner Village Cinemas Milan	ITALY	MEGA	870	2D	1/18/2002
Vulcania	Vulcania	FRANCE	unk	870	2D	2/22/2002
Davenport	Putnam Museum of History and Natural Science	USA	IMAX	1570	3D/SR	3/16/2002
Bournemouth She	Sheridan IMAX Theater Bournemouth	UK	IMAX	1570	3D	3/22/2002
Alexandria	Bibliotheca Alexandrina	EGYPT	MEGA	870	2D	4/23/2002
Tokyo Sei	Mercian IMAX Theatre Shinagawa	JAPAN	IMAX	1570	3D/SR	4/25/2002
Garden City	Cradle of Aviation Museum	USA	IMAX	1570	2D	5/20/2002
Vienna LFC	Large Format Cinema BetriebsgesmbH	AUSTRIA	IMAX	1570	3D	6/7/2002
Katovise IT	I.T. IMAX Theater Katowice	POLAND	IMAX	1570	3D	7/5/2002
Loch Lomond	Loch Lomond Shores Mgmt Co. Ltd	UK	IWRK	870	2D	7/24/2002
Nanchang	Jiangxi Science Museum	CHINA	IWRK	870	2D	8/1/2002
Natick JF	Jordan's Furniture	USA	IMAX	1570	3D/SR	8/22/2002
Parker	Wildlife Experience	USA	IWRK	870	2D	8/31/2002
Gandhinagar GSC	Gujarat Science City	INDIA	IMAX	1570	3D	10/24/2002
Bratislava	Orange IMAX Bratislava	SLOVAK REP	IMAX	1570	3D	10/31/2002
Singapore GV	Golden Village Grand	SINGAPORE	IMAX	1570	3D	11/21/2002
Tel Aviv NL	New Lineo Cinemax	ISRAEL	MEGA	870	2D	11/26/2002
Denver CM Reg	UA Colorado Mills 16	USA	KINO	870	2D	12/25/2002
Melbourne ACMI	Australian Centre for the Moving Image	AUSTRALIA	KINO	870	2D	12/26/2002

## CONVERTED THEATERS

	<b>Organization</b>	<b>Country</b>	<b>From</b>		<b>To</b>	<b>Re-opened</b>
Hastings	Hastings Museum	USA	IMAX	1570	2D	MEGA 870 2D 2/11/2002
Lehi	North American Museum of Ancient Life	USA	IWRK	870	2D	CDC 1570 3D 10/22/2002
Hartford Crn	Crown Odyssey Theater Hartford	USA	AIS	1570	2D	KINO 870/35 2D 11/14/2002
Jupiter Crn	Crown Odyssey Theater	USA	AIS	1570	2D	KINO 870/35 2D 11/22/2002
Irvine Reg	Edwards Irvine Spectrum 21	USA	KINO	870	2D	IMAX 1570 3D 11/27/2002

## CLOSED THEATERS

	<b>Organization</b>	<b>Country</b>	<b>Mfr</b>	<b>Format</b>	<b>Type</b>	<b>Opened</b>	<b>Closed</b>
Vienna Cos	Cosmos Filmtheater BetriebsgesmbH	AUSTRIA	IMAX	1570	2D	12/5/1992	1/6/2002
Adelaide WBS	IMAX Theatre Adelaide	AUSTRALIA	IMAX	1570	3D	5/8/1998	1/31/2002
Tokyo IMAX	Tokyo IMAX Theater	JAPAN	IMAX	1570	3D	10/1/1996	2/1/2002
Auckland	IMAX New Zealand	NEW ZEALAND	IMAX	1570	3D	7/29/1999	4/11/2002
Strasbourg UGC	UGC Cine Cite Strasbourg	FRANCE	KINO	870	3D	11/29/2000	5/20/2002
Oslo	Telenor Mobil IMAX Theatre	NORWAY	IMAX	1570	3D	5/1/1998	6/1/2002
Anchorage	CineVentures - Alaska	USA	unk	870	2D	6/1/2002	6/1/2002
Perth	IMAX Theatre Perth	AUSTRALIA	IMAX	1570	3D/SR	12/7/2000	6/10/2002
Indianapolis CMI	Children's Museum of Indianapolis	USA	IWRK	1570	2D	6/21/1996	9/3/2002
Chiba City	Fujitsu Makuhari System Laboratory	JAPAN	IMAX	1570	3D	11/9/1992	9/30/2002
Nagano Hot	Hotaka IMAX Theatre	JAPAN	IMAX	1570	2D	12/31/1995	11/30/2002

# The Ultimate Xperience

or, How I Got Out of the Studio and Went to Philadelphia to Make a Movie

by Art Repola

There are many challenges as senior vice president for visual effects and production for The Walt Disney Studios. Sure, it's a great job in a lot of ways, but if there's one thing I miss, it's that feeling of excitement you get when you've got your hands on a project and you're making your own movie. And as a result, **Bruce Hendricks** – the president of production at the Walt Disney Studios – and I had both been on the lookout for the right kind of project to make together.

At the same time, the studio was approached by our corporate cousins at ESPN, who asked us to spearhead a giant-screen documentary on ESPN's wildly popular X Games. In 2001, as the studio became more and more committed to the LF medium, the idea of showing off the best and brightest of the world of action sports became more and more appealing. And soon, Bruce – now recast as director – and I (as producer) found ourselves in Philadelphia, home of X Games VII, shooting **ESPN's Ultimate X**, for 10 days of madness as we attempted to give the world a better-than-front-row seat for the wildest ride in sports.

The X Games are the world's championship events in BMX biking, skateboarding, moto-cross, and street luge. As ESPN has brought these events to a national audience, the X Games have redefined how most people think of these events – the X Games are now seen as showcasing athletes performing sports, rather than daredevils risking their lives with dangerous stunts. The time was right to bring the X Games to a new audience with an LF action documentary.

*Ultimate X* was not, however, ever intended as a promotional vehicle for the Games – none was necessary. To the 235,000 people attending the Games in its 10 days, the athletes – **Travis Pastrana**, **Mat Hoffman**, **Tony Hawk**, and many others – were household names. Instead, we thought of *Ultimate X* as a project that would show moviegoers of all ages what these athletes experience up-close-and-

personal, while also presenting them as the incredible athletes they are.

There were several challenges facing us, right off the bat. Bruce and I come from the world of studio filmmaking, where everything is usually under our control. (Well, maybe that's a bit strong... I guess I should say we go to great lengths to control the variables as best as we can.) This, obviously, would be the exact opposite. In this kind of live-action documentary, the filmmaker's controls are minimal. There are no Take Twos! You can't stop the action or ask an athlete in competition if he wouldn't mind trying a trick again: you get what you get, on the fly.

Even more intimidating was our subject. For some other LF films, you can take the time you need to get the perfect shot with the perfect light, but with *Ultimate X*, we had the ten days of the games to get everything, and whatever we didn't get then, we'd have to live without. And with the schedule of the games, there were often several events happening simultaneously. For example, on the first two days of shooting, our unit was split into thirds as we shot on three different locations, one of which was 200 miles away. With (naturally) only one film crew at our disposal, and factoring in the extreme cost of LF film stock, we had to be judicious about what we shot.

But the most important challenge we had was to ourselves: to make the movie that we wanted to see, we had to make sure that *Ultimate X* didn't look like any



L. to r: Bucky Lasek, director Bruce Hendricks, and the author.

other movie (LF or otherwise) ever made. Typically, people don't go to LF films to see talking heads; everybody wants to see beauty shots and action. That's what makes this one of the most exciting media around. From our choices of cinematographers to our interaction with ESPN to picking our camera positions and angles, this was our underlying goal throughout the production.

For our crew, we were incredibly lucky. We were able to assemble our "Dream Team," including our executive producer **Doug Merrifield** (*Ocean Men*) and our crew of DPs: **Reed Smoot**, **Rodney Taylor**, and **Mitch Amundsen**. A lot of our overall crew had worked together on *Pearl Harbor*, on which Bruce served as executive producer. Not only that, but Reed and Rodney had already made their names as two of the world's greatest photographers of LF films. (Remember *Olympic Glory*, *China: the Panda Adventure*, and *Michael Jordan to the Max*? That's Reed and Rodney.)

We also had the good fortune to be working with **Ron Semiao**, **Dan Martinez**, **Tori Stevens**, and the other folks at ESPN, who gave us unprecedented sup-

port and access to the athletes and the competitions. Some LF films chronicling past sporting events have had to bid upon or negotiate for camera positions — often in the stands. However, **Rich Feinberg** and his production team at ESPN worked closely with us to make sure that our production got everything we needed to get our shots. The greatest part of each day was spent planning how to give the audience something they had never seen before.

It was always our goal that the closer we could get our audience into the action, the better. With that in mind, we built special mounts onto skateboards, bikes, motorcycles, and the luge, and, in a few cases, we were also able to place cameras in the middle of ramps and the racecourses. This was no easy task, but with enough careful planning, no shot was impossible.

To help us get our shots, we had still another ace up our sleeve. The X Games athletes themselves are noted video nuts, always taping themselves and their stunts. Getting the athletes involved with planning some of the shots was a great experience — most of them have an incredible “movie sense” and know exactly which trick at which angle will get the audience’s heart to stop... and which will get it pumping again.

The result of all this was a film in which what you see is what you get. If it looks like that BMX rider barely cleared the camera or a moto-cross rider nearly misses reconnecting with his motorcycle by a fraction of an inch, well, that’s what actually happened. Only once did a shot go even slightly wrong — a cameraman and a production assistant got hit by wayward moto-cross rider **Brian Deegan**. Fortunately, only a dolly track didn’t make it out in one piece.

Once we had shot the film, we faced the enormous task of putting it together. **Paul LaMori**, **Rick Gordon**, and **Peter Hollander** oversaw the massive optical and overall post-production requirements. **Morgan Griswold**’s fast-paced editing style was set to the fabulous soundtrack selected by Bruce with our music supervisors **Dawn Soler** and **Nick Page**. Add in the driving sound effects created by **Rob Sephton** and **George Watters II** and a

remarkable mix by **Terry Porter** and **Dean Zupanic**, and it adds up to an amazing experience. When your senses are immersed in the giant picture and the wall of sound, it’s the most exciting way to experience these events — even better than being there in person. Who wants to be in the bleachers when you can be right in the action?

When I watch the film, the thing that strikes me is that, as much as I enjoy the action, the heart of *Ultimate X* is not the skateboard tricks but the skateboard riders; not the moto-cross jumps but the moto-cross athletes; not the speed of the street lugers but the street lugers themselves. Bruce has pointed out that each generation looks for something that defines it, in its books, its movies, its music. Action sports is one way that the current generation defines itself, and I truly believe that 20 years from now, when we’re watching X Games XXVII, we’ll look back at today much as baseball fans look back on the 1920s and ’30s as the golden age of that sport. Today’s athletes are the pioneers of action sports, and I feel privileged that we had the opportunity to capture them now.

The one thing I didn’t expect going into the making of this film was how great the athletes would be. Sure, the X Games have

the same stories that you see in other sports — hard work, perseverance, the long road to the top — as you might expect. But what makes the X Games different is the camaraderie between competing athletes. Each is playing to win, but when an athlete turns in a truly special performance, it’s his or her competitors who are cheering the loudest. I haven’t noticed that in other sports, and I think it sets the X Games apart.

Making *Ultimate X* was not only a challenge creatively — as a producer, it’s one of the most ambitious films I’ve been associated with — but an incredible, eye-opening experience that I wouldn’t have traded for the world. I’m grateful for the opportunity to work in this capacity with Bruce and meet so many incredible athletes, and honored to have been the one to present their story on the biggest screen imaginable.

As Disney continues to provide films especially made for the giant screen, I can only hope that each experience is as rewarding as the one we shared in Philly in August 2001.

*Art Repola is senior vice president for visual effects and production for the Walt Disney Studios. His visual effects credits include Return of the Jedi and Ghostbusters.*



Lasek competing at the 2001 X Games in Philadelphia.

# **Euromax Members Confront Imax Corp. in Vienna**

(from **EUROMAX** on page 3)

ketplace.

He conceded that it may be necessary to develop a new brand for DMR, to create a clear distinction between it and the "classic" IMAX experience. O'Reilly pointed out that no operator would be forced to take DMR product, but many members countered that the huge press coverage for the new system would render traditional LF titles unviable. Members also expressed concern that Hollywood product might squeeze out traditional films and producers. How can market share be maintained for "classic" fare if Disney and DMR distributors are demanding an ever greater slice of the programme?

Gelbmann voiced the view of many Europeans when he commented that he has spent the last decade working to build the IMAX brand, with limited support from Imax Corporation. DMR developments, and the blurring of distinctions between the 35mm and 15/70 markets, pose a huge threat to the continuing livelihood of his cinema. Gelbmann cited the lack of success of Kinepolis in Brussels, Europe's first multiplex to incorporate a giant-screen theater, as proof that Imax's current push to sell DMR to multiplex operators is a mistake and a danger to the continuing success of the IMAX cinema network.

Members also questioned the business models behind DMR from the exhibitor's point of view and the lack of product to sustain the DMR experience. The question of editorial stance was raised: who will safeguard the core values of the IMAX brand if a range of 35mm projects are reworked for the giant screen? Wechsler confirmed that Imax would seek to work with producers who espoused those family values, but acknowledged that certain films with strong potential as DMR material fell outside the recognised brand profile.

## **Growth of European network**

Discussion moved to Imax's plans for expansion in Europe. O'Reilly confirmed that Imax have identified over 70 sites

with development potential, and are actively seeking new partners. When questioned whether it would not make more sense for Imax to support existing cinemas in a location rather than bring in new players, O'Reilly responded that "the last thing we want to do is harm a successful operator," but added that the presence of an existing venue will not stop them putting in further cinemas if location and market meet their criteria. Wechsler confirmed this, adding that whilst they will

high overhead costs necessitated by quality presentation were now being held against them by Imax Corporation. Members were adamant that they would not compromise on the quality experience they currently offer audiences, whether it be on the technical or the film content front.

Members representing the German marketplace argued fiercely that films such as *Star Wars* were atypical of DMR projects, and could not be used as the basis of a true economic model. The increased length of DMR product, coupled with the higher license fees demanded by distributors for these films, would produce an economic disaster for cinemas. Christian Oddos, of La Géode in Paris, commented that DMR completely precludes dome cinemas, since image framing and the resulting distortion render the films unwatchable on the dome screen.

In conclusion, the European LF cinemas fear for the future of the industry if plans for DMR are pushed through in their current form. Euromax does not support Imax Corporation's plans to launch DMR in the European marketplace, and members remain unconvinced of the economic viability of the product. Furthermore, the European theaters have deep concerns about the potential for brand confusion caused by DMR films, and the threat to the valuable work undertaken by cinema operators to date in establishing the IMAX brand in Europe.

On a global footing, the Euromax membership is fearful for the future of traditional LF software and for the livelihood of producers who have supported the industry over the years through the production of high-quality documentary films, created to take full advantage of this special medium.

*Alison Roden is president of Euromax, the European LF industry association, and oversees the operation of the IMAX theaters in London's Science Museum and Bradford's National Museum of Photography, Film, and Television.*

## **European LF cinemas fear for the future of the industry if plans for DMR are pushed through in their current form.**

not stop selling systems, Imax are keen to expand the network without negatively impacting existing cinemas, words which did little to allay the fears of many European operators.

## **Euromax stance on DMR**

The business meeting the following day offered an opportunity for members to comment on discussions with Imax Corporation. Whilst recognising that the meeting was proof of Imax's desire to rebuild its relationship with the European market, members were forthright in their condemnation of DMR as the "way forward" for the industry. Concern was also expressed over Imax's expansion plans for Europe, and cannibalisation of currently successful markets in support of future projector sales.

Many members commented that their heavy investment in quality design and fitout for their facilities had served Imax well as "calling cards" for future lease sales, developing an image of quality for the brand. They found it unfair that the

# Premiering This Month

## Ocean Wonderland 3D

"Ocean Wonderland 3D (formerly *Blue Magic*) is a combination of eye-catching visuals, wonderful music, and astounding 3D that lets the audience discover the underwater world as it is: beautiful, surprising, fantastic, and magical.

"Shot in the Bahamas and on Australia's Great Barrier Reef, it shows the immense diversity of marine life on the reefs and the amazing beauty of the many varieties of coral thriving there.

"Each of the film's 14 sequences shows a different species of coral, accompanied by its own musical score. The last sequence shows a field of dead coral, illustrating the many dangers threatening the world's coral reefs. The message is clear: if these threats are not eliminated, our children may only be able to see such rich coral reefs in books and museums.

"*Ocean Wonderland 3D* is the first LF movie shot entirely with digital technology. Smaller and lighter than standard 15/70 3D cameras, the HDCAM cameras used to shoot *Ocean Wonderland 3D* create a kind of image never seen before in LF.

"The film was directed by **Jean-Jacques Mantello**, who has directed more than 30 3D projects, and photographed by **Gavin McKinney**, who has been filming underwater for Hollywood for over 30 years. The film's narration was written by **Mark Spalding**, a marine biologist who has just published the new *World Atlas of Coral*



Filming for Coral Reef Adventure.

Reefs for the United Nations Environmental Program. The musical score was composed by French composer **Christophe Jacquelin** and performed by the Sofia Symphony Orchestra.

"*Ocean Wonderland 3D* was produced in collaboration with the **United Nations Environment Program Coral Reef Unit** and is supported by the **World Wildlife Fund**."

Produced and distributed by **3D Entertainment**, *Ocean Wonderland 3D* premieres at the **New England Aquarium** in Boston on Feb. 11.



Ocean Wonderland 3D

## Coral Reef Adventure

"In *Coral Reef Adventure* you'll soar over the volcanic peaks of Tahiti, dive 350 feet to explore deep corals off the shores of Fiji, and swim amid hundreds of sharks in the coral canyons of the Rangiroa atoll.

"At Australia's Great Barrier Reef, the adventure begins with the giant screen cinematographers Howard and Michele Hall, who have explored the world's coral reefs for more than two decades. You'll travel with the Halls through the South Pacific and discover why they, like so many others, have fallen in love with the reefs.

"You'll feel dazzled by the myriad colors and shapes of the coral animals that comprise the reef, and awed by the complexity and interconnectedness of life. The partnerships among creatures that live on the reef will even make you smile. Throughout the film you'll learn why the health of the coral reef is so important to us all.

"Major funding was provided by the **National Science Foundation** in association with the **Museum of Science, Boston**, **National Wildlife Federation**, and **Lowell, Blake & Associates**."

Produced and distributed by **MacGillivray Freeman Films**, the film premieres at the **Museum of Science** in Boston on Feb. 14.



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.  
Unless noted, all films are being shot in  
15/70 and will run about 40 minutes.

### Bugs!

*Principal Large Format/Image Quest 3D; distributor: SK Films; director: Mike Slee; DP: Sean Phillips; special cinematography: Peter Parks; score: John Lunn; producers: Phil Streather, Alex Ferguson; executive producers: Jonathan Barker, Peter Fudakowski, Simon Relph. Narrator: Judi Dench. Release: March 11, 2003.*

- Picture is locked.
- World premiere will be held at National Museum of Natural History in Washington, DC, on March 11, 2003. European premiere @Bristol, UK, on March 18.

### Ghosts of the Abyss

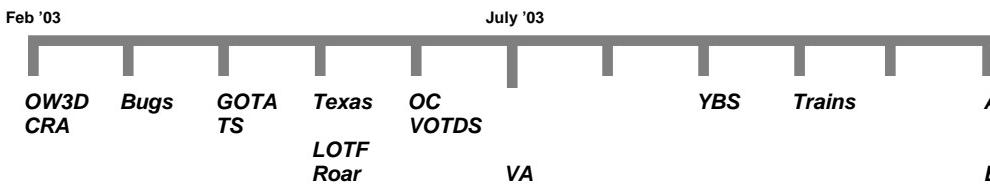
*EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. 60 min. Release: April 11, 2003.*

- Editing is under way.

### Top Speed

*MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Jason Rosenfield, Dale Beldin; script: Jack Stephens, Stephen Judson, Glen Petre; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen. Release: April 2003.*

- Film is complete.



### **Texas: The Big Picture** (formerly *A Land Called Texas*)

*Texas State History Museum Foundation; distributor: TSHM; director: Scott Swofford; DPs: Sean Phillips, T.C. Christensen; composer: Sam Cardon; producer: Jan Wieringa; executive producer: GSD&M. Premiere: April 28, 2003. General release: September 2003.*

- December: Picked up shots rained out in October.
- Principal photography is complete.
- Editing has begun.
- World premiere set for April 28, 2003, in Austin.

### **Legend of the Forest: Special Edition**

*Tezuka Productions Co., Ltd./Aoi Promotion Inc.; distributor: Sarai Inc. (Japan), tba (elsewhere); writer, director: Osama Tezuka; executive producers, LF edition: Hitoshi Hara, Takayuki Matsutani. Release: Spring 2003.*

### **Roar! Lions of the Kalahari**

*Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.*

- Picture is locked.
- Editing sound.

### **Our Country** (wt)

*Gaylord Entertainment; distributor: Giant Screen Films; directors: Steven Goldmann, Keith Melton; DP: Rodney Taylor; script: Tom Neff; music producer: Randy Scruggs; sound design: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan, Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Narrator: Hal Holbrook. Release: June 2003.*

- Film is complete.

### **Volcanoes of the Deep Sea** (formerly *Voyage Into the Abyss*)

*Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: June 15, 2003.*

- February: Shooting pick-ups of scientists in

### **Montreal**

- Principal photography is complete.
- Editing is in progress.

### **Virtual Actors featuring The Boxer** (wt)

*TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Karshan. 3D. Release: Summer 2003.*

- Picture is locked.
- Sound recording is under way.

### **The Young Black Stallion**

*Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elias, Richard Romanus. Release: Sept. 19, 2003.*

- Principal photography is complete.
- Editing is in progress.

### **Trains**

*Total Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin ; producer: Dominique Rigaud. Release: October 2003.*

- May 2003: Will film in USA, Canada, Peru, Great Britain, Italy, South Africa, India, China, and Japan.

### **Encounter in the Third Dimension 2**

(wt)

*nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movidia/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. Release: late 2003.*

- Animation began late last year.
- January: Live action 3D photography in Los Angeles of Stuart Pankin as the professor.
- Spring: Voice recording.

### **Aladdin**

*Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron Clements, John Musker; script: Ron Clements.*

Jan '04	July '04	Jan. '05
<i>Aladdin</i>		
FON	Greece	SP
E3D2	BOP	HOI Siberia
		<b>Manatee</b>
Cast: voices of Robin Williams, Scott Weinger, Linda Larkin, and Gilbert Gottfried. 90 min. Release: Dec. 25, 2003. – 1992 animated feature is being repurposed for LF theaters.	Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: March 2004.	sage Across India) Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Petre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: Spring 2004. – November–December: Filmed in India. – Filming will resume this spring.
<b>Forces of Nature: Natural Disasters</b> National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: February 2004. – January: Returning to Montserrat to film volcano researchers. – Spring 2003: Returning to Turkey to film earthquake scientists. – Editing has begun.	Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004. – November: Filmed in Thailand. – Principal photography is complete. Post production has begun.	<b>Secrets of Siberia</b> Egoli Tossal Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.
<b>Greece: Secrets of the Past</b> (wt) MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon	Birds of Prey Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: Spring 2004. – Principal photography began last fall and is nearly complete.	<b>Manatee: The Forgotten Mermaid</b> Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: 2004.
	The Heart of India (wt) (formerly Pas-	

*Director Mike Slee and producer Alex Ferguson filming with the Iwerks 8/70 3D rig in Borneo for Bugs!*



*Director Mike Slee and producer Alex Ferguson filming with the Iwerks 8/70 3D rig in Borneo for Bugs!*

# THE LF EXAMINER INDEX

## January 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.  
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	Screens		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
1/2/2003	SpaceSta	484,132	30,460,417	224,084	9,206,097	39,666,514	38	35	25	60
	SVTS	245,105	1,902,622	255,160	1,585,155	3,487,777	9	19	13	32
	CDS	65,550	14,612,041	16,160	11,537,086	26,149,127	159	5	4	9
	Trex	57,437	42,080,057	57,154	31,554,695	73,634,752	216	1	13	14
	SAA	40,139	13,795,287	38,623	3,898,768	17,694,055	99	7	9	16
	HaunCast	25,000	5,559,202	40,500	8,561,512	14,120,714	96	3	7	10
	Galapago	11,759	13,879,758	10,642	5,094,111	18,973,869	164	1	2	3
	Apollo13	6,995	1,389,105			1,389,105	15	1		1
	E3D	6,500	6,687,512	50,000	28,959,817	35,647,329	201	2	9	11
	CTPA	4,964	2,990,483	8,243	2,377,606	5,368,089	82	2	4	6
	Extreme	3,485	12,343,450	2,270	12,741,670	25,085,120	199	1	5	6
	AlienAdv	2,700	4,232,504	30,000	9,274,361	13,506,865	176	1	6	7
	TR	2,371	18,327,037	0	12,408,639	30,735,160	279	2	0	2
	ATSOT	467	15,951,325	10,245	20,307,870	36,259,195	367	1	2	3
	MTA	231	2,292,021	0	463,174	2,755,195	209	1	0	1
	WOC	0	15,051,932	762	19,193,082	34,245,014	396	0	1	1
1/3/2003	WOC	0	15,053,862	121	19,249,229	34,249,091	400	0	1	2
1/7/2003	LionKing	2,426,996	6,276,115			6,276,115	2	66		66
1/9/2003	SpaceSta	272,188	30,777,183	178,421	9,411,383	40,188,566	39	36	25	61
	SVTS	65,937	1,932,003	113,922	1,693,005	3,625,008	10	4	7	11
	CDS	54,903	14,714,301	15,093	11,566,082	26,280,383	160	5	4	9
	Trex	37,650	42,090,801	45,512	31,610,617	73,701,419	217	2	10	12
	SAA	27,744	13,823,031	49,664	3,948,433	17,771,464	100	7	8	15
	HaunCast	22,300	5,581,502	47,000	8,608,512	14,190,014	97	3	7	10
	Apollo13	10,309	1,403,488			1,403,488	16	4		4
	Galapago	8,995	13,887,163	6,810	5,099,372	18,986,535	165	2	1	3
	E3D	5,000	6,692,512	30,000	28,989,817	35,682,329	202	2	9	11
	Extreme	3,935	12,347,385	1,235	12,742,904	25,090,289	200	1	2	3
	AlienAdv	3,100	4,235,604	29,000	9,303,361	13,538,965	177	1	6	7
	CTPA	2,378	2,990,914	7,493	2,421,223	5,412,136	83	3	2	5
	TR	1,795	18,328,711	0	12,408,639	30,736,834	280	2	0	2
	ATSOT	858	15,952,702	14,038	20,329,399	36,282,101	368	1	2	3
	MTA	215	2,292,236	0	463,174	2,755,410	210	1	0	1
	WOC	0	15,051,932	927	19,194,422	34,246,354	397	0	1	1
1/14/2003	LionKing	1,180,631	7,442,173			7,442,173	3	66		66
1/16/2003	SpaceSta	238,089	31,138,395	175,834	9,625,571	40,763,966	40	42	28	70
	CDS	40,321	14,758,385	10,242	11,581,548	26,339,933	161	5	4	9
	Trex	27,903	42,137,097	15,107	31,620,359	73,757,455	218	3	11	14
	SAA	17,044	13,840,076	46,638	3,995,071	17,835,147	101	6	9	15

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	Screens		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
	HaunCast	12,500	5,594,002	65,000	8,673,512	14,267,514	98	3	7	10
	Galapago	6,733	13,899,201	7,305	5,106,062	19,005,264	166	3	1	4
	Apollo13	6,449	1,412,663			1,412,663	17	2		2
	AlienAdv	5,000	4,240,604	37,000	9,340,361	13,580,965	178	1	6	7
	E3D	5,000	6,692,512	30,000	28,989,817	35,682,329	203	2	9	11
	SVTS	4,390	1,934,027	53,656	1,774,851	3,708,878	11	1	3	4
	TR	2,059	18,330,770	0	12,408,639	30,738,893	281	1	0	1
	Extreme	1,855	12,349,240	1,043	12,743,947	25,093,187	201	1	2	3
	CTPA	1,045	2,990,981	4,780	2,434,306	5,425,286	84	1	2	3
	WOC	957	15,052,889	739	19,195,073	34,247,962	398	1	1	2
	ATSOT	917	15,953,619	4,180	20,338,279	36,291,898	369	1	2	3
	MTA	797	2,293,479	0	463,174	2,756,653	211	1	0	1
1/21/2003	LionKing	1,442,215	8,874,936			8,874,936	4	66		66
1/23/2003	SpaceSta	290,770	31,469,235	201,764	9,913,766	41,383,001	41	42	27	69
	CDS	44,901	14,801,302	8,399	11,591,014	26,392,316	162	5	4	9
	Trex	37,542	42,178,464	20,753	31,646,393	73,824,857	219	3	9	12
	SAA	26,388	13,866,464	27,998	4,023,069	17,889,532	102	7	9	16
	HaunCast	9,900	5,603,902	52,500	8,726,012	14,329,914	99	3	7	10
	Galapago	8,358	13,908,603	4,746	5,109,555	19,018,158	167	5	1	6
	E3D	6,000	6,703,512	57,500	29,077,317	35,780,829	204	2	9	11
	Apollo13	5,630	1,418,981			1,418,981	18	3		3
	ATSOT	3,040	15,956,659	7,344	20,344,122	36,300,781	370	1	3	4
	Extreme	2,881	12,352,121	1,469	12,745,416	25,097,537	202	2	2	4
	AlienAdv	2,100	4,242,704	44,125	9,384,486	13,627,190	179	1	6	7
	TR	2,030	18,332,800	0	12,408,639	30,740,923	282	1	0	1
	CTPA	1,320	2,992,106	4,304	2,440,051	5,432,156	85	1	2	3
	WOC	973	15,053,862	158	19,195,108	34,248,970	399	1	1	2
	MTA	591	2,294,070	0	463,174	2,757,244	212	1	0	1
	SVTS		1,934,053	63,638	2,002,040	3,936,094	12	7		7
1/28/2003	LionKing	971,618	9,862,497			9,862,497	5	66		66
1/30/2003	SpaceSta	274,354	31,770,537	219,259	10,152,434	41,922,971	42	43	27	70
	Trex	35,416	42,211,361	23,100	31,728,520	73,939,881	220	4	8	12
	CDS	24,127	14,832,615	5,521	11,596,957	26,429,572	163	5	4	9
	HaunCast	20,700	5,624,602	105,500	8,831,513	14,456,115	100	3	9	12
	SAA	20,634	13,887,097	16,716	4,039,785	17,926,882	103	7	9	16
	Galapago	11,223	13,918,651	5,359	5,116,905	19,035,556	168	4	1	5
	E3D	6,900	6,710,412	55,250	29,132,567	35,842,979	205	2	9	11
	Apollo13	6,317	1,422,687			1,422,687	20	1		1
	Extreme	2,972	12,355,093	1,348	12,746,764	25,101,857	203	2	2	4
	TR	2,322	18,335,122	0	12,408,639	30,743,245	283	1	0	1
	AlienAdv	2,000	4,244,704	65,250	9,449,736	13,694,440	180	1	7	8
	CTPA	720	2,992,341	3,830	2,507,631	5,499,971	86	1	2	3
	MTA	591	2,295,067	0	463,174	2,758,241	213	1	0	1
	ATSOT	105	15,956,764	5,447	20,350,044	36,306,808	371	1	3	4
	SVTS		1,934,053	54,332	2,045,603	3,979,656	13	5		5

# Bookings: February 2003 by Film

716 bookings of 88 films in 277 theaters

**L**istings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>AEK</b>	Johannesburg ISA	2/02	2/28/03	<b>Bears</b>	Baltimore	6/23/02	9/1/03	<b>DIS</b>	Bratislava	<b>10/31/02</b>	<b>10/30/03</b>
	Katowice IT	7/5/02	1/4/04		Calgary SC	7/28/01	8/1/03		Huntsville	5/1/01	4/04
	Krakow IT	12/15/01	6/11/03		Edmonton Ody	2/1/02	6/30/03		Puebla	9/15/02	3/14/03
	Pittsburgh CSC	6/28/02	2/20/03		London ONT	9/16/02	3/16/03		Villahermosa	9/15/02	3/15/03
	<b>Atlanta FMNH</b>	<b>1/3/03</b>	<b>3/28/03</b>		Myrtle Beach	1/1/03	6/03		<b>Norwalk</b>	<b>1/17/03</b>	<b>6/12/03</b>
	Johannesburg ISA	3/15/02	3/30/03		Parker	8/31/02	8/31/03		Albuquerque	10/1/02	3/30/03
	Toronto OP	9/23/02	6/15/03		Portland	11/1/02			Dayton	6/1/02	7/30/03
	Johannesburg ISA	2/02	9/9/03		Reno Fleisch	9/23/02	5/23/03		Hong Kong	10/1/02	3/31/03
	Oklahoma City	6/7/02	2/28/03		Seattle Dome	11/25/02	11/25/03		Laie	5/1/01	
	Taejon Earth	4/1/02	3/31/03		Sydney WBS	2/03	2/04		<b>Memphis Pink</b>	<b>1/17/03</b>	<b>2/17/03</b>
<b>AJ</b>	Duluth	11/27/02	2/27/03		Vancouver SW	6/29/02	6/03	<b>BP</b>	Munich	9/30/02	3/31/03
	Hong Kong	10/18/00	3/31/03		Yellowstone	6/1/02	6/1/03		Nuremberg	8/15/02	8/14/03
	San Diego RHF	10/5/01	6/30/03		Bochum IM	9/1/01	3/1/03		Seattle Dome	5/25/02	5/24/03
<b>Alamo</b>	San Antonio 2D				Johannesburg ISA	2/02	2/28/03		Sioux Falls	2/1/03	5/23/03
	<b>Lucerne</b>	<b>2/2/02</b>	<b>6/1/03</b>		San Jose	10/3/02	5/3/03		Warsaw IT	10/31/02	5/31/03
<b>Alaska</b>	Memphis Pink	1/17/03	2/17/03		Taranto	6/22/02	6/21/03	<b>E3D</b>	Wuerzburg	12/1/02	11/30/03
	<b>Spokane</b>	<b>3/15/02</b>	<b>6/15/03</b>		Valencia Spn	9/1/01	7/30/03		<b>Bratislava</b>	<b>1/15/03</b>	<b>1/31/04</b>
<b>ALBT</b>	Sydney WBS	11/1/02			Fort Lauderdale	10/5/02	9/30/03		Chiba City	7/10/02	3/31/03
	Berlin Disc	12/1/02	6/1/03		Memphis Pink	1/17/03	2/17/03		<b>London SM</b>	<b>7/20/02</b>	<b>6/30/03</b>
	Fort Worth	9/27/02	3/31/03		Nagasaki SM	10/1/02	3/31/03		<b>Madrid</b>	<b>10/26/00</b>	
	Hampton	7/1/02	2/20/03		<b>Boston MOS</b>	<b>2/14/03</b>	<b>10/14/03</b>		<b>Malta</b>	<b>3/1/02</b>	<b>7/31/03</b>
	<b>Houston MNS</b>	<b>8/2/02</b>	<b>2/20/03</b>		<b>Calgary EC</b>	<b>2/21/03</b>	<b>10/21/03</b>		Munich	1/15/01	6/30/03
	Jersey City	5/18/02	2/28/03		<b>Chicago MSI</b>	<b>2/14/03</b>	<b>10/14/03</b>		<b>Natick JF</b>	<b>7/1/02</b>	<b>12/31/03</b>
	Lubbock	2/14/03	6/14/03		<b>Cincinnati</b>	<b>2/14/03</b>	<b>10/14/03</b>		Nuremberg	8/15/02	3/31/03
	<b>Melbourne WBS</b>	<b>2/27/03</b>			<b>Duluth</b>	<b>2/14/03</b>	<b>10/14/03</b>		<b>Vienna LFC</b>	<b>6/7/02</b>	<b>4/10/03</b>
	Milwaukee	12/26/02	6/15/03		<b>Fort Worth</b>	<b>2/28/03</b>	<b>10/28/03</b>		<b>Bogota</b>	<b>12/6/01</b>	<b>3/31/03</b>
	Stockholm	9/20/02	9/20/03		<b>Hague</b>	<b>2/14/03</b>	<b>10/14/03</b>		<b>Copenhagen</b>	<b>12/1/00</b>	<b>5/31/03</b>
<b>AlienAdv</b>	Toronto OP	5/18/02	11/30/03		<b>Milwaukee</b>	<b>2/28/03</b>	<b>10/28/03</b>		<b>Kagoshima</b>	<b>1/5/03</b>	<b>3/29/03</b>
	<b>Berlin CS</b>	<b>3/1/00</b>			<b>Orlando SC</b>	<b>2/15/03</b>	<b>10/15/03</b>		<b>Karlshamn</b>	<b>6/25/01</b>	<b>2/27/03</b>
	<b>Kagoshima</b>	<b>1/5/03</b>	<b>3/30/03</b>		<b>Philadelphia</b>	<b>2/14/03</b>	<b>10/14/03</b>		Stockholm	5/5/00	6/30/03
	Kuala Lumpur NP	6/1/02	5/30/03		<b>Pittsburgh CSC</b>	<b>2/21/03</b>	<b>10/21/03</b>		<b>Syracuse</b>	<b>9/14/02</b>	<b>5/31/03</b>
	Lehi	10/29/02	11/30/03		<b>Regina</b>	<b>2/14/03</b>	<b>10/21/03</b>		Castle Rock	3/92	
	Melbourne WBS	3/14/02	3/31/03		<b>San Antonio 2D</b>	<b>2/14/03</b>	<b>10/14/03</b>		Austin	10/19/02	4/25/03
	<b>Poitiers 870 3D</b>	<b>2/1/00</b>	<b>8/31/03</b>		<b>San Diego RHF</b>	<b>2/14/03</b>	<b>10/14/03</b>		Bournemouth She	11/8/02	5/7/03
	Singapore DC	5/1/02	4/30/03		<b>Tampa MOSI</b>	<b>2/14/03</b>	<b>10/14/03</b>		Glasgow	4/15/02	4/14/03
	Taipei AM	6/16/02	6/15/03		<b>Winnipeg</b>	<b>2/14/03</b>	<b>10/14/03</b>		Mumbai	4/5/02	5/4/03
	Cape Town ISA	10/1/01	2/28/03	<b>CTPA</b>	<b>Barcelona</b>	<b>11/26/01</b>	<b>12/31/03</b>		Penrith	10/1/01	9/30/03
<b>AllAcces</b>	<b>Natick JF</b>	<b>8/22/02</b>	<b>8/21/03</b>		<b>Brussels</b>	<b>9/5/01</b>	<b>6/30/03</b>		Pitea	9/20/02	9/15/03
	Espinho	8/1/02	8/10/03		Cape Town ISA	9/21/01	2/28/03		Tel Aviv NL	11/26/02	11/25/04
<b>Antarc</b>	<b>Houston MNS</b>	<b>2/21/03</b>	<b>6/5/03</b>		Ichikawa	11/1/02	3/31/03		Vantaa	9/1/01	2/28/03
	Oakland	1/1/01	3/30/03		Madrid	3/15/02	2/28/03	<b>Extreme</b>	<b>Bradford</b>	<b>2/15/03</b>	<b>11/15/03</b>
<b>Apollo13</b>	<b>Cathedral City</b>	<b>2/20/03</b>	<b>4/20/03</b>		Paris Geo	4/3/02	4/2/03		<b>Calgary EC</b>	<b>1/1/03</b>	<b>2/28/03</b>
	Dallas Cmk	9/20/02	3/19/03		Sydney WBS	3/14/02	3/04		Menlyn ISA	6/22/01	3/22/03
	Dearborn	9/20/02	3/20/03		Syracuse	10/1/02	2/28/03		<b>Nuremberg</b>	<b>12/22/01</b>	<b>3/31/03</b>
	Hampton	9/20/02	3/16/03		Yokohama SC	3/23/02	3/22/03		Seattle Dome	5/24/02	5/24/03
	KSC 1	9/20/02	12/31/04		Alexandria	3/1/02	2/28/03		<b>Speyer Imax</b>	<b>5/1/00</b>	
	Natick JF	9/20/02	3/20/03		<b>Fort Worth</b>	<b>1/7/03</b>	<b>12/31/03</b>		Kuwait City	4/17/00	4/16/03
	New Orleans	9/20/02	3/20/03		Pitea	4/6/02	4/10/03		Bangkok	3/1/02	12/31/03
	San Antonio 2D	9/20/02	2/16/03		Sioux Falls	2/1/03	12/31/03		Halifax	6/14/02	6/13/03
	Seattle PSC 1	9/20/02	8/16/03		Vantaa	9/1/02	8/31/03		Quebec	10/11/02	10/10/03
	Washington NASM	10/25/02			Amnevile Gau	6/1/02	5/31/03	<b>FOK</b>	<b>Warsaw IT</b>	<b>7/12/02</b>	
<b>AR</b>	<b>Copenhagen</b>	<b>2/3/03</b>	<b>8/3/03</b>		Bournemoult She	3/22/02	3/21/03		Washington NMNH	10/27/99	
	Hutchinson	1/10/03	9/10/03		<b>Bratislava</b>	<b>10/31/02</b>	<b>10/30/03</b>		Berlin Disc	4/1/02	
	Jakarta	12/6/02	12/6/03		Glasgow	10/1/02	3/31/03		Cathedral City	3/15/02	
	Montreal VP	10/11/02	5/10/03		<b>London BFI</b>	<b>10/20/02</b>	<b>10/19/03</b>		Houston Reg	9/2/02	12/31/03
	Quebec	2/11/03	9/10/03		<b>London SM</b>	<b>10/20/00</b>	<b>4/19/03</b>		<b>Jackson MS</b>	<b>2/28/03</b>	<b>8/28/03</b>
	<b>Singapore SC</b>	<b>1/4/03</b>	<b>7/4/03</b>		Malta	9/1/02	8/31/03		Johannesburg ISA	11/1/02	2/28/03
	Vantaa	2/6/03	2/6/04		Montpellier Gau	1/1/01	12/03		<b>Katoomba</b>	<b>6/1/02</b>	<b>5/31/03</b>
	Goteborg	10/2/01	10/04		<b>Nuremberg</b>	<b>2/12/03</b>	<b>2/11/04</b>		<b>Las Vegas Imx</b>	<b>2/6/03</b>	<b>9/6/03</b>
	Katowice IT	9/6/02	2/28/03		Poitiers Imax 3D	2/1/01	1/06		Mobile	12/1/02	12/31/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
HaunCast	Ontario Reg	9/13/02	9/12/03	HCBTD	Xalapa	12/1/02	12/31/03	L5	Dearborn	5/1/02	6/1/03
	Seoul	12/21/02	6/21/03		San Simeon	8/17/96			Duluth	10/1/02	3/31/03
	<b>Shanghai Dome</b>	<b>1/31/03</b>	<b>1/30/04</b>		HH	4/1/02	3/31/03		Harrisburg	10/19/02	3/31/03
	Tianjin	2/1/03	1/31/04		Berlin Disc	5/1/00	6/30/03		Hastings	12/10/02	9/6/03
	<b>Vienna LFC</b>	<b>1/10/03</b>	<b>4/10/03</b>		Honolulu Con	5/1/00	6/30/03		<b>Houston MNS</b>	<b>1/17/03</b>	<b>6/5/03</b>
	Arneville Gau	10/30/01	6/30/03		<b>Fort Worth</b>	<b>1/10/03</b>	<b>1/9/04</b>		<b>Indianapolis WR</b>	<b>2/7/03</b>	<b>8/30/03</b>
	Bangkok	2/8/02	2/28/03		<b>Houston MNS</b>	<b>2/21/03</b>	<b>6/5/03</b>		Jersey City	5/18/02	2/28/03
	Barcelona	5/7/02	5/7/03		Melbourne WBS	9/12/02			Kansas City Sci	4/22/02	5/30/03
	Belfast She	10/17/02	10/31/03		Sacramento Imx	8/2/02	2/1/03		Little Rock	9/21/02	3/15/03
	<b>Berlin CS</b>	<b>4/5/01</b>	<b>6/30/03</b>		Sydney WBS	9/12/02			Los Angeles NA	9/13/02	2/7/03
	<b>Berlin Disc</b>	<b>4/5/01</b>	<b>6/30/03</b>		West Nyack Imx	8/9/02	2/8/03		Lubbock	9/5/02	5/31/03
	<b>Bradford</b>	<b>1/1/02</b>	<b>5/31/03</b>		Cape Town ISA	10/11/02	10/11/04		<b>Memphis Pink</b>	<b>11/16/02</b>	<b>6/27/03</b>
	Bristol	8/25/01	10/31/03		Dallas Cmk	2/21/03	8/03		Milwaukee	10/1/02	3/31/03
	Kansas City Sci	9/27/02	2/8/03		London BFI	9/14/02	9/14/03		<b>New Orleans</b>	<b>1/1/03</b>	<b>6/30/03</b>
	Lehi	10/22/02	11/30/03		Malta	12/15/02	5/03		<b>Norwalk</b>	<b>1/17/03</b>	<b>6/12/03</b>
	London BFI	12/1/01	8/30/03		Montreal VP	10/11/02	4/11/03		Orlando SC	10/19/02	5/30/03
	Madrid	6/12/02	6/30/03		Orlando SC	6/15/02	2/14/03		Portland	8/16/02	3/15/03
	Manchester UCI	9/1/02	3/31/03		Quebec	10/11/02	4/11/03		Saint Louis Arch	5/25/02	5/23/03
	<b>Melbourne WBS</b>	<b>9/13/01</b>	<b>8/31/04</b>		Rochester Cmk	2/21/03	8/03		San Antonio 2D	9/6/02	2/15/03
	<b>Quebec</b>	<b>12/13/02</b>	<b>4/30/03</b>		Taipei MCRC	7/1/02	7/1/03		San Diego RHF	8/2/02	2/27/03
	<b>San Antonio 3D</b>	<b>6/7/02</b>	<b>6/30/03</b>		Tulsa Cmk	2/21/03	8/03		Sandy	6/7/02	6/6/03
	<b>Sydney WBS</b>	<b>9/20/01</b>	<b>8/31/04</b>		Vancouver Imx	12/25/02	5/03		Seattle PSC 1	9/2/02	6/30/03
	<b>Wuerzburg</b>	<b>12/1/01</b>	<b>5/31/03</b>		Victoria	1/4/03			Shreveport	9/10/02	8/31/03
HB	Aguascalientes	5/23/02	5/31/03		Wuerzburg	12/6/02	5/03		Washington NMNH	9/20/02	4/1/03
	Baltimore	3/02	10/31/03		<b>Apple Valley Imx</b>	<b>1/17/03</b>	<b>12/22/03</b>		<b>West Nyack Imx</b>	<b>2/6/03</b>	<b>7/4/03</b>
	Barcelona	5/7/02	5/7/03		Bochum IM	8/1/02	7/31/04		Yellowstone	6/15/02	6/14/03
	<b>Birmingham UK</b>	<b>9/29/01</b>	<b>6/30/03</b>		Townsville	7/19/02	7/18/03		Kagoshima	1/1/03	3/31/03
	Bradford	10/11/01	10/31/03		<b>ITD</b>	Boston NEA	12/6/01		<b>Taipei AM</b>	<b>1/15/03</b>	<b>1/14/04</b>
	Bratislava	10/29/02	10/31/03		Calgary FP	5/31/02	5/30/03	<b>LionKing</b>	Addison Mar	12/25/02	2/03
	<b>Bristol</b>	<b>10/15/01</b>	<b>8/31/03</b>		Chattanooga	5/3/96	5/3/03	Aguascalientes	12/25/02	2/03	
	Charlotte	2/2/02	2/28/03		Gandhinagar GSC	10/23/02		Amnerville Gau	12/25/02	2/03	
	<b>Copenhagen</b>	<b>1/18/02</b>	<b>6/30/03</b>		Glasgow	3/1/02	2/28/03	Apple Valley Imx	12/25/02	2/03	
	<b>Dallas Cmk</b>	<b>1/10/03</b>	<b>1/31/04</b>		Katowice IT	7/5/02	7/4/03	Baltimore	12/25/02	2/03	
	Denver MNS	9/1/02			Manchester UCI	10/1/02	9/30/03	Barcelona	12/25/02	2/03	
	<b>Edmonton Ody</b>	<b>6/22/02</b>	<b>9/30/03</b>		Vienna LFC	6/7/02	6/6/03	<b>Birmingham UK</b>	<b>12/25/02</b>	<b>2/03</b>	
	Glasgow	10/11/01	9/1/03		Calgary SC	10/2/02	10/03	<b>Bournemouth She</b>	<b>12/25/02</b>	<b>2/03</b>	
	<b>Grand Rapids JLT</b>	<b>8/30/02</b>	<b>12/31/03</b>		Charlotte	10/2/02	5/1/03	Bratislava	12/25/02	2/03	
	Hague	10/10/01	10/10/03		Cincinnati	10/4/02	4/30/03	Buffalo Reg	12/25/02	2/03	
	Harrisburg	1/1/03	6/30/03		Cleveland	10/4/02	10/3/03	Buford Reg	12/25/02	2/03	
	Hastings	9/10/02	3/10/03		Columbus COSI	10/1/02	3/03	Calgary EC	12/25/02	2/03	
	Kaohsiung	11/9/02	11/8/03		Copenhagen	10/12/02	4/11/03	Cape Town ISA	12/25/02	2/03	
	Karlshamn	10/23/02	10/31/03		Detroit	10/5/02	4/4/03	Charleston SC	12/25/02	2/03	
	La Coruna	10/4/02	12/31/03		Jersey City	10/2		Cheshire Oaks WVC	12/25/02	2/03	
	Leon Exp	12/1/02	5/31/03		Los Angeles CSC	10/25/02	3/24/03	Chicago Imx	12/25/02	2/03	
	<b>London ONT</b>	<b>8/9/02</b>	<b>3/31/03</b>		Raleigh Exp	10/4/02	5/29/03	Col Springs Cmk	12/25/02	2/03	
	London SM	10/11/01	10/31/03		San Diego RHF	11/15/02	5/14/03	Columbus Mar	12/25/02	2/03	
	Louisville	1/5/02			Shreveport	11/16/02	5/14/03	Dallas Cmk	12/25/02	2/03	
	Madrid	11/6/02	10/31/03		Stockholm	11/29/02	11/28/03	Dearborn	12/25/02	2/03	
	Melbourne WBS	10/7/02	10/31/03		Tampa MOSI	11/22/02	5/21/03	Denver CC Reg	12/25/02	2/03	
	Munich	4/18/02	4/30/03		Toronto OSC	5/10/02		Denver CM Reg	12/25/02	2/03	
	Natick JF	11/15/02	11/30/03		Victoria	9/20/02		Dublin Reg	12/25/02	2/03	
	Niagara	7/1/02	2/28/03		Charleston SC	2/1/03	5/31/03	Durham	12/25/02	2/03	
	<b>Nuremberg</b>	<b>7/4/02</b>	<b>7/31/03</b>		Denver MNS	6/7/02	3/9/03	Fargo	12/25/02	2/03	
	Oakland	8/30/02	2/28/03		Karlshamn	6/15/02	9/10/03	<b>Grand Rapids JLT</b>	<b>12/25/02</b>	<b>2/03</b>	
	Phoenix	8/1/02	8/1/03		<b>Munich</b>	<b>2/20/03</b>	<b>8/31/03</b>	Guadalajara Ram	12/25/02	2/03	
	Pittsburgh CSC	10/11/02	6/26/03		Stockholm	3/1/02	3/7/03	Halifax	12/25/02	2/03	
	Roanoke	10/1/02	5/31/03		Sudbury	10/1/02	5/31/03	Hampton	12/25/02	2/03	
	Sagamihara	10/19/02	5/31/03		Tijuana	10/5/02	4/4/03	Hartford Crn	12/25/02	2/03	
	San Jose	11/6/02	10/31/03		Virginia Beach	9/1/01	3/1/03	Honolulu Con	12/25/02	2/03	
	<b>Singapore SC</b>	<b>5/20/02</b>	<b>2/28/03</b>		Warsaw IT	12/1/02	7/30/03	Houston Reg	12/25/02	2/03	
	<b>Speyer Dome</b>	<b>6/6/02</b>	<b>12/31/03</b>		Charlotte	6/14/02	2/21/03	Indianapolis WR	12/25/02	2/03	
	<b>Stockholm</b>	<b>11/30/01</b>	<b>6/30/03</b>		<b>Lucerne</b>	<b>7/1/02</b>	<b>6/30/03</b>	Irvine Reg V	12/25/02	2/03	
	Sydney WBS	7/22/02	2/28/03		<b>Milwaukee</b>	<b>7/26/02</b>	<b>2/27/03</b>	Johannesburg ISA	12/25/02	2/03	
	Taichung NMNS	7/1/02	7/31/03		New York AMNH	6/24/02	4/30/03	Jupiter Crn	12/25/02	2/03	
	Taipei AM	5/1/02	5/10/03		Phoenix	12/1/02	5/31/03	Kansas City Zoo	12/25/02	2/03	
	Tijuana	8/17/02	8/31/03		<b>Umhlanga ISA</b>	<b>9/15/02</b>		Karuizawa Sei	12/25/02	2/03	
	<b>Toronto OSC</b>	<b>10/12/01</b>			Atlanta FMNH	9/16/02	3/15/03	Katowice IT	12/25/02	2/03	
	Valencia Spn	11/1/02	5/31/03		Boston MOS	9/28/02	6/30/03	King of Prussia Reg	12/25/02	2/03	
	<b>Vancouver Imx</b>	<b>10/11/02</b>	<b>3/31/03</b>		Branson	5/3/02	4/30/03	Krakow IT	12/25/02	2/03	
	<b>Vienna LFC</b>	<b>6/7/02</b>	<b>4/10/03</b>		Columbus COSI	10/11/02	6/20/03	La Coruna	12/25/02	2/03	
	Wuerzburg	9/27/02	2/28/03		<b>Corpus Christi</b>	<b>1/1/03</b>	<b>9/4/03</b>	Las Palmas	12/25/02	2/03	
					Davenport	11/16/02	7/24/03				

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close		
Las Vegas Imx	12/25/02	2/03		Louisville	9/12/02	3/12/03		<b>SAA</b>	Calgary SC	10/1/02	9/30/03		
Leon Ram	12/25/02	2/03		Myrtle Beach	5/1/02	5/1/03			Fort Lauderdale	3/1/02	2/28/03		
Lincolnshire Reg	12/25/02	2/03		Osaka Sci	9/1/02	3/1/03			Frankfurt IM	11/2/02	4/30/03		
London BFI	12/25/02	2/03		Regina	9/1/02	3/1/03			Melbourne WBS	10/25/01	4/24/04		
London ONT	12/25/02	2/03		<b>MJTTM</b>	<b>Memphis Pink</b>	<b>1/17/03</b>	<b>2/17/03</b>			Nagoya OT	10/1/02	3/30/03	
Los Angeles Loe	12/25/02	2/03		<b>MOE</b>	<b>Amnevile Gau</b>	<b>8/29/01</b>	<b>3/31/03</b>			Oklahoma City	10/18/02	5/03	
Los Angeles NA	12/25/02	2/03		Beijing	4/28/02	4/27/03			Osaka Sun	10/1/02	3/30/03		
Madrid	12/25/02	2/03		Berlin CS	10/1/02	2/3/03			Paris Geo	10/23/02	10/22/03		
Malta	12/25/02	2/03		Berlin Disc	4/1/02	3/31/03			Penrith	3/8/02	3/7/03		
Manchester UCI	12/25/02	2/03		Boston MOS	6/16/01	3/31/03			Stockholm	9/21/01			
Melbourne ACM	12/25/02	2/03		Branson	4/19/02	4/18/03			Sudbury	9/22/02	6/30/03		
Memphis Muv	12/25/02	2/03		Cape Town ISA	3/5/01	2/28/03			Sydney WBS	10/25/01	4/24/04		
Menlyn ISA	12/25/02	2/03		Cocoa	10/15/01	4/15/03			Tokyo Sei	10/1/02	3/30/03		
Mexico City Pap	12/25/02	2/03		<b>Copenhagen</b>	<b>1/1/03</b>	<b>5/30/03</b>			Tokyo TSC	11/2/02	4/30/03		
Miami Imx	12/25/02	2/03		Corsicana	9/1/02	2/28/03			<b>Toronto OSC</b>	<b>1/17/03</b>			
Milan WVC	12/25/02	2/03		Dallas SP	9/27/02	3/8/03			Vancouver SW	10/19/02	4/18/03		
Monrovia Krik	12/25/02	2/03		Fort Lauderdale	5/25/02	5/24/03		<b>SE</b>	Victoria	3/8/02			
Morelia Ram	12/25/02	2/03		Frankfurt IM	9/1/02	2/1/03		<b>Sedona</b>	Townsville	7/19/02	7/18/03		
Moscow	2/1/03	2/03		Harrisburg	10/6/02	2/21/03		<b>Skydance</b>	Sedona	3/28/98	12/31/03		
Mumbai	12/25/02	2/03		<b>Katoomba</b>	<b>6/1/02</b>	<b>5/31/03</b>		<b>SOA</b>	Paris Geo	7/3/02	7/3/03		
Munich	12/25/02	2/03		King of Prussia Reg	9/13/02	9/12/03		<b>Solarmax</b>	Dallas AA	2/26/99			
Murrieta	12/25/02	2/03		Kuwait City	6/12/02	6/11/03			Cocoa	10/1/02	9/30/03		
Myrtle Beach	12/25/02	2/03		Manchester UCI	7/1/02	6/30/03			Garza Garcia	4/1/02	3/30/03		
Nashville Reg	12/25/02	2/03		Melbourne WBS	10/1/02	12/31/03			Huntsville	3/1/02	2/28/03		
New Rochelle Reg	12/25/02	2/03		Melzo	1/1/02	2/28/03			Hutchinson	3/15/02	3/14/03		
New York Loe	12/25/02	2/03		Mumbai	10/1/02	3/31/03			Oakland	9/15/00	3/30/03		
Newport	12/25/02	2/03		New Rochelle Reg	9/13/02	9/12/03			Singapore SC	11/1/02	2/28/03		
Omaha	12/25/02	2/03		<b>Nuremberg</b>	<b>1/3/03</b>	<b>12/31/03</b>			Taipei AM	3/1/01	6/28/03		
Ontario Reg	12/25/02	2/03		<b>Oakland</b>	<b>1/1/03</b>	<b>6/30/03</b>		<b>SOSPI</b>	Berlin CS	10/24/02	12/31/03		
Orlando Muv	12/25/02	2/03		Pitea	3/1/01	3/31/03			Berlin Disc	10/24/02	12/31/03		
Osaka Sun	12/25/02	2/03		Portland	11/2/01	6/15/03			Bochum IM	11/15/02	12/31/03		
Philadelphia	12/25/02	2/03		San Diego RHF	11/1/01	6/30/03			Bristol	10/21/02	12/31/03		
Prague IT	12/25/02	2/03		<b>Speyer Imx</b>	<b>1/1/03</b>	<b>6/30/03</b>			<b>Chicago Imx</b>	<b>1/31/03</b>	<b>1/31/04</b>		
Providence Imx	12/25/02	2/03		Sydney WBS	10/1/02	12/31/03			<b>Melbourne WBS</b>	<b>2/13/03</b>	<b>11/30/03</b>		
Rochester Cmk	12/25/02	2/03		Toronto OP	9/2/02	6/30/03			<b>Myrtle Beach</b>	<b>1/31/03</b>	<b>1/31/04</b>		
Sacramento Imx	12/25/02	2/03		<b>MOF</b>	Austin	1/11/03	5/2/03			<b>Natick JF</b>	<b>1/30/03</b>	<b>1/30/04</b>	
Saint Augustine	12/25/02	2/03		Pensacola	11/8/96				<b>Nuremberg</b>	10/31/02	12/31/03		
San Antonio 2D	12/25/02	2/03		<b>MOTM</b>	<b>Berlin Disc</b>	<b>5/31/01</b>				<b>Sacramento Imx</b>	<b>1/31/03</b>	<b>1/31/04</b>	
San Francisco Loe	12/25/02	2/03		<b>MTA</b>	Rochester MSC	1/3/03	5/1/03			<b>Sydney WBS</b>	<b>2/13/03</b>	<b>11/30/03</b>	
San Jose	12/25/02	2/03		<b>MTM</b>	<b>Hague</b>	<b>12/17/02</b>	<b>2/20/03</b>			<b>Tempe Imx</b>	<b>1/31/03</b>	<b>1/31/04</b>	
Sandy	12/25/02	2/03		<b>Niagara</b>	San Jose	10/3/02	5/3/03			<b>Vancouver Imx</b>	<b>1/31/03</b>	<b>1/31/04</b>	
Seattle PSC 2	12/25/02	2/03		<b>OM</b>	Oulu	4/13/02	4/27/03			<b>Space Sta</b>	Addison Mar	7/1/02	7/1/03
Sedona	12/25/02	2/03		Singapore DC	9/1/02	8/31/03			Alamogordo	7/1/02	6/05		
Singapore GV	12/25/02	2/03		Boston NEA	6/21/02	6/30/03			<b>Apple Valley Imx</b>	<b>2/7/03</b>	<b>8/22/03</b>		
Spokane	12/25/02	2/03		Las Vegas Imx	10/23/02	3/31/03			Baltimore	5/24/02	5/05		
Syracuse	12/25/02	2/03		Lucerne	9/29/02	3/31/03			Bangkok	9/27/02	9/27/03		
Tampa Cha	12/25/02	2/03		Myrtle Beach	3/1/02	2/28/03			<b>Barcelona</b>	<b>11/7/02</b>	<b>11/6/03</b>		
Tampa MOSI	12/25/02	2/03		Paris Geo	2/5/02	2/28/03			Berlin CS	5/28/02	5/27/03		
Taranto	12/25/02	2/03		<b>Poitiers Imx</b>	<b>1/1/02</b>	<b>2/28/03</b>			Berlin Disc	5/28/02	5/27/03		
Tempe Imx	12/25/02	2/03		Vienna LFC	10/4/02	3/27/03			Boston NEA	5/1/02	4/04		
Tokyo Sei	12/25/02	2/03		Singapore DC	2/13/99	12/03			Bradford	6/1/02	6/1/03		
Tulsa Cmk	12/25/02	2/03		<b>OnGuard</b>	<b>Alamogordo</b>	<b>1/28/03</b>	<b>9/15/03</b>			Branson	5/25/02	8/31/03	
Unhlanga ISA	12/25/02	2/03		Bristol	11/25/02	11/25/03			Bristol	5/02	5/03		
Valencia Reg	12/25/02	2/03		Garza Garcia	11/28/02	5/30/03			<b>Brussels</b>	<b>10/26/02</b>	<b>6/30/03</b>		
Virginia Beach	12/25/02	2/03		<b>Grand Rapids JLT</b>	<b>1/24/03</b>	<b>5/30/03</b>			Buford Reg	4/19/02	4/19/03		
Warsaw IT	12/25/02	2/03		Lehi	6/11/02	5/30/03			Cape Town ISA	4/25/02			
West Nyack Imx	12/25/02	2/03		<b>Parker</b>	<b>12/20/02</b>	<b>2/28/04</b>			Cedar Rapids	11/1/02	2/28/03		
Winnipeg	12/25/02	2/03		<b>Puebla</b>	<b>2/1/03</b>	<b>4/30/03</b>			Charleston SC	5/21/02	5/20/03		
Woodridge Cmk	12/25/02	2/03		Rochester MSC	7/4/02	6/30/03			Chattanooga	4/19/02	5/23/03		
Loch Lomond	7/24/02			<b>Saint Augustine</b>	<b>1/6/03</b>	<b>5/30/03</b>			Chicago Imx	7/3/02	7/2/03		
Charleston SC	11/1/02	10/31/03		San Diego NHM	3/31/01	12/31/03			<b>Cleveland</b>	<b>11/29/02</b>	<b>11/28/03</b>		
Dwingeloo	5/1/01	4/30/03		<b>Taipei MCRC</b>	<b>1/1/03</b>	<b>12/31/03</b>			Copenhagen	5/31/02	5/30/03		
Laie	5/1/01			Tijuana	10/18/01	12/31/03			Dallas Cmk	4/19/02	4/05		
Mumbai	9/1/02	8/31/03		Paris Geo	6/26/01	5/03			Davenport	7/13/02	7/10/03		
Omaha	9/15/02	2/15/03		<b>Taichung NMNS</b>	<b>1/20/03</b>				Dayton	5/24/02	5/23/03		
Taranto	6/30/02	6/19/03		<b>OW3D</b>	<b>Boston NEA</b>	<b>2/11/03</b>			Denver MNS	9/1/02	9/1/03		
Valencia Spn	11/1/02	5/31/03		<b>Chattanooga</b>	<b>2/22/03</b>	<b>2/21/04</b>			Dublin Reg	4/19/02	4/19/03		
Birmingham AL	8/31/02			<b>Ozarks</b>	Branson	1/93	12/03		Edmonton Ody	10/11/02	10/10/03		
Boston NEA	12/6/01			<b>Pulse</b>	<b>New York AMNH</b>	<b>10/17/02</b>	<b>6/17/03</b>		Fort Worth	5/1/02	5/1/03		
<b>Columbus COSI</b>	<b>1/19/02</b>	<b>5/24/03</b>		<b>ROF</b>	<b>Houston MNS</b>	<b>2/21/03</b>	<b>6/5/03</b>		Frankfurt IM	5/28/02	5/27/03		
Dallas SP	5/25/02	5/25/03		<b>S&amp;R</b>	Tsuruga	11/1/02	3/31/03		Galveston	5/24/02	5/05		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Garden City		4/19/02	5/05	Portland		4/19/02	4/19/03	TBAA	Calgary SC	5/25/02	3/31/03
Garza Garcia		10/1/02	3/31/03	Sacramento Imx		5/1/02	4/04		Hutchinson	6/1/02	5/31/03
Grand Rapids JLT		5/31/02	5/31/04	San Diego RHF		5/17/02	2/03	<b>Oakland</b>	<b>1/1/02</b>	<b>12/31/03</b>	
Hague		10/10/02	10/03	San Jose		10/3/02	5/1/03	TF	Washington NASM	7/1/76	
Hampton		5/24/02	5/05	Seattle PSC 2		5/17/02	5/04	Trex	Belfast She	3/15/02	3/14/03
Harrisburg		6/1/02	5/31/03	Shreveport		7/1/02	6/30/03		<b>Glasgow</b>	<b>2/1/03</b>	<b>7/31/03</b>
<b>Hong Kong</b>		<b>1/1/03</b>	<b>12/31/03</b>	Sinsheim		5/9/02	5/8/04		Kuwait City	9/30/02	9/29/03
Honolulu Con		6/14/02	6/13/03	Spokane		5/30/02	5/30/03		Manchester UCI	2/25/02	2/24/03
Houston MNS		10/4/02	10/4/03	Stockholm		5/17/02			Nuremberg	2/7/02	2/6/03
Hull		7/1/02	7/1/03	Sydney WBS		4/19/02	4/04	<b>San Antonio 3D</b>	<b>1/3/03</b>	<b>1/2/04</b>	
Huntsville		5/24/02	5/05	Tempe Imx		5/1/02	4/04		Townsville	7/19/02	7/18/03
Hutchinson		6/1/02	6/07	Tokyo Sei		4/25/02	4/30/04	UGs	Belfast She	5/6/02	4/30/03
Indianapolis WR		5/23/02	4/04	Toronto FP		10/18/02	10/17/03		<b>Berlin Disc</b>	<b>2/4/03</b>	<b>9/30/03</b>
Kaohsiung		9/1/02	6/30/03	Toronto OSC		10/18/02			Bournemouth She	3/22/02	3/21/03
<b>Krakow IT</b>		<b>9/6/02</b>	<b>9/5/03</b>	<b>Valencia Spn</b>		<b>10/14/02</b>	<b>5/13/03</b>		<b>Frankfurt IM</b>	<b>6/7/02</b>	<b>4/10/03</b>
KSC 2		4/19/02	4/18/04	Victoria		5/31/02			<b>Wuerzburg</b>	<b>7/1/02</b>	<b>7/21/03</b>
Kuwait City		10/1/02	9/30/03	Vienna LFC		1/1/03	12/31/03	<b>WABOS</b>	<b>Stockholm</b>	<b>10/16/02</b>	<b>10/20/03</b>
Langley FP		4/26/02	4/25/05	Warsaw IT		9/1/02	8/31/03		Valencia Spn	5/1/00	5/31/03
Las Vegas Imx		4/19/02	4/18/04	Washington NASM		4/17/02		<b>Whales</b>	Atlanta FMNH	12/13/02	5/30/03
<b>Little Rock</b>		<b>1/15/03</b>	<b>9/30/03</b>	West Nyack Imx		5/1/02	4/04		Calgary SC	2/2/02	3/31/03
London BFI		4/27/02	4/26/03	Winnipeg		10/13/02			Cocoa	7/1/02	6/30/03
London SM		5/28/02	5/27/03	Woodbridge FP		4/26/02	4/25/05		Fort Worth	9/1/02	8/31/03
Los Angeles CSC		4/19/02	4/19/03	Barcelona		11/7/02	5/7/03		Jackson MS	10/4/02	3/31/03
Los Angeles NA		4/19/02	5/31/03	Speyer Imax		11/1/02	2/28/03		<b>Katoomba</b>	<b>6/1/02</b>	<b>5/31/03</b>
Lubbock		11/1/02	2/1/03	Vienna LFC		10/3/02	4/8/03		<b>Los Angeles CSC</b>	<b>10/25/02</b>	<b>3/31/03</b>
<b>Madrid</b>		<b>11/6/02</b>	<b>11/5/03</b>	<b>Wuerzburg</b>		<b>12/13/00</b>	<b>2/28/03</b>		Umhlanga ISA	9/1/02	3/31/03
Melbourne WBS		4/19/02	4/04	<b>Cathedral City</b>		<b>1/3/03</b>	<b>7/3/03</b>		<b>Virginia Beach</b>	<b>1/3/03</b>	<b>3/31/03</b>
Memphis Pink		6/29/02	3/7/03						Warsaw IT	12/31/02	6/30/03
Miami Imx		5/1/02	4/04						Goteborg	4/30/02	10/04
Milwaukee		6/1/02	6/1/03						Poitiers Imax 3D	1/1/02	12/04
<b>Mobile</b>		<b>1/6/03</b>	<b>6/6/03</b>						Hibbing	9/6/02	3/6/03
Montreal VP		4/19/02	4/18/03						Reno Fleisch	10/9/01	5/31/03
Munich		5/28/02	5/27/03						San Diego NHM	2/1/03	5/27/03
Osaka Sun		4/19/02	4/04						Cathedral City	10/4/02	2/4/03
Oslo		5/28/02	11/03						<b>Katoomba</b>	<b>6/1/02</b>	<b>5/31/03</b>
Philadelphia		6/1/02	5/04					ZC	Zion	5/24/94	
Poitiers Solido		2/1/03	1/31/04								
T40				T90							

## February 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Addison Mar	LionKing	12/25/02	2/03	Barcelona	CTPA	<b>11/26/01</b>	<b>12/31/03</b>	Bochum IM	BP	9/1/01	3/1/03	
	SpaceSta	7/1/02	7/1/03		HaunCast	5/7/02	5/7/03		IOTS	8/1/02	7/31/04	
Aguascalientes	HB	5/23/02	5/31/03		HB	5/7/02	5/7/03		SOSPI	11/15/02	12/31/03	
	LionKing	12/25/02	2/03		LionKing	12/25/02	2/03	<b>Bogota</b>	<b>E3Dcc</b>	<b>12/6/01</b>	<b>3/31/03</b>	
Alamogordo	<b>OO</b>	<b>1/28/03</b>	<b>9/15/03</b>		<b>SpaceSta</b>	<b>11/7/02</b>	<b>11/6/03</b>	<b>Boston MOS</b>	<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>	
	SpaceSta	7/1/02	6/05		STTM	11/7/02	5/7/03		L&C	9/28/02	6/30/03	
Albuquerque	Dolphins	10/1/02	3/30/03	<b>Beijing</b>	MOE	4/28/02	4/27/03		MOE	6/16/01	3/31/03	
Alexandria	CV	3/1/02	2/28/03	<b>Belfast She</b>	HaunCast	10/17/02	10/31/03	<b>Boston NEA</b>	ITD	12/6/01		
Amnevile Gau	Cyberwor	6/1/02	5/31/03		Trex	3/15/02	3/14/03		LW	12/6/01		
	HaunCast	10/30/01	6/30/03		UGs	5/6/02	4/30/03		OM	6/21/02	6/30/03	
	LionKing	12/25/02	2/03	<b>Berlin CS</b>	<b>AlienAdv</b>	<b>3/1/00</b>	<b>6/30/03</b>		<b>OW3D</b>	<b>2/11/03</b>		
	MOE	8/29/01	3/31/03		<b>HaunCast</b>	<b>4/5/01</b>	<b>6/30/03</b>		SpaceSta	5/1/02	4/04	
Apple Valley Imx	IOTS	<b>1/17/03</b>	<b>12/22/03</b>			MOE	10/1/02	2/3/03	<b>Bournemouth She</b>	Cyberwor	3/22/02	3/21/03
	LionKing	12/25/02	2/03			SOSPI	10/24/02	12/31/03		Everest	11/8/02	5/7/03
	<b>SpaceSta</b>	<b>2/7/03</b>	<b>8/22/03</b>			SpaceSta	5/28/02	5/27/03		LionKing	12/25/02	2/03
Atlanta FMNH	<b>Africa</b>	<b>1/3/03</b>	<b>3/28/03</b>	<b>Berlin Disc</b>	ALBT	12/1/02	6/1/03	<b>Bradford</b>	<b>UGs</b>	<b>3/22/02</b>	<b>3/21/03</b>	
	L&C	9/16/02	3/15/03		GC	4/1/02	3/31/03		<b>Extreme</b>	<b>2/15/03</b>	<b>11/15/03</b>	
Austin	Whales	12/13/02	5/30/03		<b>HaunCast</b>	<b>4/5/01</b>	<b>6/30/03</b>		<b>HaunCast</b>	<b>1/1/02</b>	<b>5/31/03</b>	
	Everest	10/19/02	4/25/03		HH	4/1/02	3/31/03		HB	10/11/01	10/31/03	
	MOF	1/11/03	5/2/03		MOE	4/1/02	3/31/03		SpaceSta	6/1/02	6/1/03	
Baltimore	Bears	6/23/02	9/1/03		<b>MOTM</b>	<b>5/31/01</b>		<b>Branson</b>	L&C	5/3/02	4/30/03	
	HB	3/02	10/31/03		SOSPI	10/24/02	12/31/03		MOE	4/19/02	4/18/03	
	LionKing	12/25/02	2/03		SpaceSta	5/28/02	5/27/03		Ozarks	1/93	12/03	
	SpaceSta	5/24/02	5/05		<b>UGs</b>	<b>2/4/03</b>	<b>9/30/03</b>		SpaceSta	5/25/02	8/31/03	
Bangkok	Galapago	3/1/02	12/31/03		LW	8/31/02		<b>Bratislava</b>	<b>Cyberwor</b>	<b>10/31/02</b>	<b>10/30/03</b>	
	HaunCast	2/8/02	2/28/03		HB	<b>9/29/01</b>	<b>6/30/03</b>		<b>DIS</b>	<b>10/31/02</b>	<b>10/30/03</b>	
	SpaceSta	9/27/02	9/27/03		LionKing	12/25/02	2/03		<b>E3D</b>	<b>1/15/03</b>	<b>1/31/04</b>	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bristol	HB	10/29/02	10/31/03	Dallas Cmk	Apollo13	9/20/02	3/19/03	Hampton	LionKing	12/25/02	2/03
	LionKing	12/25/02	2/03		<b>HB</b>	<b>1/10/03</b>	<b>1/31/04</b>		ALBT	7/1/02	2/20/03
	HaunCast	8/25/01	10/31/03		India	2/21/03	8/03		Apollo13	9/20/02	3/16/03
	<b>HB</b>	<b>10/15/01</b>	<b>8/31/03</b>		LionKing	12/25/02	2/03		LionKing	12/25/02	2/03
	OO	11/25/02	11/25/03		SpaceSta	4/19/02	4/05		SpaceSta	5/24/02	5/05
Brussels	SOSPI	10/21/02	12/31/03	Dallas SP	LW	5/25/02	5/25/03	Harrisburg	HB	1/1/03	6/30/03
	SpaceSta	5/02	5/03		MOE	9/27/02	3/08/03		L&C	10/19/02	3/31/03
	<b>CTPA</b>	<b>9/5/01</b>	<b>6/30/03</b>	Davenport	L&C	11/16/02	7/24/03		MOE	10/6/02	2/21/03
Buffalo Reg	<b>SpaceSta</b>	<b>10/26/02</b>	<b>6/30/03</b>	Dayton	SpaceSta	7/13/02	7/10/03	Hartford Crn	SpaceSta	6/1/02	5/31/03
	LionKing	12/25/02	2/03		Dolphins	6/1/02	7/30/03	Hastings	LionKing	12/25/02	2/03
Buford Reg	LionKing	12/25/02	2/03		SpaceSta	5/24/02	5/23/03		HB	9/10/02	3/10/03
	SpaceSta	4/19/02	4/19/03	Dearborn	SU	9/27/02			L&C	12/10/02	9/6/03
	<b>CRA</b>	<b>2/21/03</b>	<b>10/21/03</b>		Apollo13	9/20/02	3/20/03	Hibbing	Wolves	9/6/02	3/6/03
Calgary EC	<b>Extreme</b>	<b>1/1/03</b>	<b>2/28/03</b>		<b>L&amp;C</b>	<b>5/1/02</b>	<b>6/1/03</b>	Hong Kong	AJ	10/18/00	3/31/03
	LionKing	12/25/02	2/03	Denver CC Reg	LionKing	12/25/02	2/03		Dolphins	10/1/02	3/31/03
	ITD	5/31/02	5/30/03	Denver CM Reg	LionKing	12/25/02	2/03	Honolulu Con	<b>SpaceSta</b>	<b>1/1/03</b>	<b>12/31/03</b>
Calgary FP	Bears	7/28/01	8/1/03	Denver MNS	HB	9/1/02			HH	5/1/00	6/30/03
	JGWC	10/02	10/03		JIAC	6/7/02	3/9/03		LionKing	12/25/02	2/03
Calgary SC	SAA	10/1/02	9/30/03		SpaceSta	9/1/02	9/1/03		SpaceSta	6/14/02	6/13/03
	TBAA	5/25/02	3/31/03	Detroit	JGWC	10/5/02	4/4/03	Houston MNS	<b>ALBT</b>	<b>8/2/02</b>	<b>2/20/03</b>
Cape Town ISA	Whales	2/2/02	3/31/03		T40	2/1/03	8/1/03		Antarc	2/21/03	6/5/03
	AllAcces	10/1/01	2/28/03	Dublin Reg	LionKing	12/25/02	2/03		Horses	2/21/03	6/5/03
	CTPA	9/21/01	2/28/03		SpaceSta	4/19/02	4/19/03		L&C	1/17/03	6/5/03
	India	10/11/02	10/11/04	Duluth	AJ	11/27/02	2/27/03		ROF	2/21/03	6/5/03
	LionKing	12/25/02	2/03		<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>	Houston Reg	SpaceSta	10/4/02	10/4/03
Castle Rock	MOE	3/5/01	2/28/03		L&C	10/1/02	3/31/03		GC	9/20/02	12/31/03
	SpaceSta	4/25/02		Durham	LionKing	12/25/02	2/03	Hull	LionKing	12/25/02	2/03
	EMSH	3/9/2		Dwingeloo	LS	5/1/01	4/30/03	Huntsville	SpaceSta	7/1/02	7/1/03
Cathedral City	<b>Apollo13</b>	<b>2/20/03</b>	<b>4/20/03</b>	Edmonton Ody	Bears	2/1/02	6/30/03		DIS	5/1/01	4/04
	GC	3/15/02	6/30/03		<b>HB</b>	<b>6/22/02</b>	<b>9/30/03</b>		Solarmax	3/1/02	2/28/03
Cedar Rapids	<b>SU</b>	<b>1/3/03</b>	<b>7/3/03</b>	Espinho	SpaceSta	10/1/02	10/10/03	Hutchinson	SpaceSta	5/24/02	5/05
	Yell	10/4/02	2/4/03	Fargo	Amazon	8/1/02	8/10/03		<b>AR</b>	<b>1/10/03</b>	<b>9/10/03</b>
Charleston SC	SpaceSta	11/1/02	2/28/03	Fort Lauderdale	LionKing	12/25/02	2/03		Solarmax	3/15/02	3/14/03
	JIAC	2/1/03	5/31/03		CDS	10/5/02	9/30/03		SpaceSta	6/1/02	6/07
Charlotte	LionKing	12/25/02	2/03		MOE	5/25/02	5/24/03	Ichikawa	SU	9/27/02	
	LS	11/1/02	10/31/03	Fort Worth	SAA	3/1/02	2/28/03		TBAA	6/1/02	5/31/03
Chattanooga	SpaceSta	5/21/02	5/20/03		<b>CRA</b>	<b>2/28/03</b>	<b>10/28/03</b>		CTPA	11/1/02	3/31/03
	Kilimanj	6/14/02	2/21/03		<b>CV</b>	<b>1/7/03</b>	<b>12/31/03</b>	Irvine Reg V	<b>L&amp;C</b>	<b>2/7/03</b>	<b>8/30/03</b>
Cheshire Oaks WVC	ITD	5/3/96	5/3/03		<b>Horses</b>	<b>1/10/03</b>	<b>1/9/04</b>	Jackson MS	LionKing	12/25/02	2/03
	<b>OW3D</b>	<b>2/22/03</b>	<b>2/21/04</b>	Frankfurt IM	SpaceSta	5/1/02	5/1/03		SpaceSta	5/23/02	4/04
Chiba City	SpaceSta	4/19/02	5/23/03		Whales	9/1/02	8/31/03		LionKing	12/25/02	2/03
	LionKing	12/25/02	2/03		MOE	9/1/02	2/1/03	Jakarta	SpaceSta	10/4/02	3/31/03
Chicago Imx	SOSPI	1/31/03	1/31/04		SAA	11/2/02	4/30/03	Jersey City	<b>AR</b>	<b>12/6/02</b>	<b>12/6/03</b>
	SpaceSta	7/3/02	7/2/03		SpaceSta	5/28/02	5/27/03		ALBT	5/18/02	2/28/03
Chicago MSI	<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>		<b>UGs</b>	<b>6/7/02</b>	<b>4/10/03</b>	Johannesburg ISA	JGWC	10/2/	
	<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>	Galveston	SpaceSta	5/24/02	5/05		L&C	5/18/02	2/28/03
Cincinnati	JGWC	10/4/02	4/30/03	Gandhinagar GSC	ITD	10/23/02			AEK	2/02	
				Garden City	SpaceSta	4/19/02	5/05		Africa	3/15/02	3/30/03
Cleveland	JGWC	10/4/02	10/3/03	Garza Garcia	OO	11/28/02	5/30/03		AIWC	2/02	
	SpaceSta	11/29/02	11/28/03		Solarmax	4/1/02	3/30/03		BP	2/02	2/28/03
Cocoa	MOE	10/15/01	4/15/03	Glasgow	SpaceSta	10/1/02	3/31/03	Jupiter Crn	GC	11/1/02	
	Solarmax	10/1/02	9/30/03		Cyberwor	10/1/02	3/31/03	Kagoshima	LionKing	12/25/02	2/03
Col Springs Crmk	Whales	7/1/02	6/30/03		Everest	4/15/02	4/14/03		AlienAdv	1/5/03	3/30/03
	LionKing	12/25/02	2/03		HB	10/11/01	9/1/03		E3Dcc	1/5/03	3/29/03
Columbus COSI	JGWC	10/1/02	3/03		ITD	3/1/02	2/28/03	Kansas City Sci	L5	1/1/03	3/31/03
	L&C	10/11/02	6/20/03		<b>Trex</b>	<b>2/1/03</b>	<b>7/31/03</b>		HaunCast	9/27/02	2/8/03
Columbus Mar	<b>LW</b>	<b>1/19/02</b>	<b>5/24/03</b>	Goteborg	ATSOT	10/2/01	10/04		L&C	4/22/02	5/30/03
	LionKing	12/25/02	2/03		WOC	4/30/02	10/04		<b>SU</b>	<b>1/10/03</b>	<b>4/10/03</b>
Copenhagen	<b>AR</b>	<b>2/3/03</b>	<b>8/3/03</b>	Grand Rapids JLT	<b>HB</b>	<b>8/30/02</b>	<b>12/31/03</b>	Kansas City Zoo	LionKing	12/25/02	2/03
	E3Dcc	12/1/00	5/31/03		LionKing	12/25/02	2/03	Kaohsiung	HB	11/9/02	11/8/03
Corpus Christi	<b>HB</b>	<b>1/18/02</b>	<b>6/30/03</b>		<b>OO</b>	<b>1/24/03</b>	<b>5/30/03</b>		SpaceSta	9/1/02	6/30/03
	JGWC	10/12/02	4/11/03	Guadalajara Ram	SpaceSta	5/31/02	5/31/04	Karlshamn	<b>E3Dcc</b>	<b>6/25/01</b>	<b>2/27/03</b>
Corsicana	<b>MOE</b>	<b>1/1/03</b>	<b>5/30/03</b>		LionKing	12/25/02	2/03		HB	10/23/02	10/31/03
	SpaceSta	5/31/02	5/30/03	Hague	<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>		JIAC	6/15/02	9/10/03
Dallas AA	<b>L&amp;C</b>	<b>1/1/03</b>	<b>9/4/03</b>		<b>HB</b>	<b>10/10/01</b>	<b>10/10/03</b>	Karuizawa Sei	LionKing	12/25/02	2/03
	MOE	9/1/02	2/28/03		<b>MTM</b>	<b>12/17/02</b>	<b>2/20/03</b>	Katoomba	<b>GC</b>	<b>6/1/02</b>	<b>5/31/03</b>
	SOA	2/26/99		Halifax	SpaceSta	10/10/02	10/03		<b>MOE</b>	<b>6/1/02</b>	<b>5/31/03</b>
					Galapago	6/14/02	6/13/03		<b>Whales</b>	<b>6/1/02</b>	<b>5/31/03</b>

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Katowice IT	Yell	6/1/02	5/31/03	Malta	Cyberwor	9/1/02	8/31/03	New Orleans	SOSPI	1/30/03	1/30/04
	AEK	7/5/02	1/4/04		E3D	3/1/02	7/31/03		Apollo13	9/20/02	3/20/03
	ATSOT	9/6/02	2/28/03		India	12/15/02	5/03		L&C	1/1/03	6/30/03
	ITD	7/5/02	7/4/03		LionKing	12/25/02	2/03		LionKing	12/25/02	2/03
King of Prussia Reg	LionKing	12/25/02	2/03	Manchester UCI	HaunCast	9/1/02	3/31/03	New Rochelle Reg	MOE	9/13/02	9/12/03
	LionKing	12/25/02	2/03		ITD	10/1/02	9/30/03		Kilimanj	6/24/02	4/30/03
	MOE	9/13/02	9/12/03		LionKing	12/25/02	2/03		Pulse	10/17/02	6/17/03
Krakow IT	AEK	12/15/01	6/11/03		MOE	7/1/02	6/30/03	New York AMNH	LionKing	12/25/02	2/03
	LionKing	12/25/02	2/03		Trex	2/25/02	2/24/03		LionKing	12/25/02	2/03
	SpaceSta	9/6/02	9/5/03		LionKing	12/25/02	2/03		Niagara	HB	7/1/02
KSC 1	Apollo13	9/20/02	12/31/04	Melbourne ACMI	ALBT	2/27/03	3/1/02	New York Loe	HB	7/1/02	2/28/03
KSC 2	SpaceSta	4/19/02	4/18/04		AlienAdv	3/14/02	3/31/03		Discov	1/17/03	6/12/03
Kuala Lumpur NP	AlienAdv	6/1/02	5/30/03		HaunCast	9/13/01	8/31/04		L&C	1/17/03	6/12/03
Kuwait City	FOK	4/17/00	4/16/03		HB	10/7/02	10/31/03		T90	11/20/98	12/03
	MOE	6/12/02	6/11/03		Horses	9/12/02		Nuremberg	Cyberwor	2/12/03	2/11/04
	SpaceSta	10/1/02	9/30/03		MOE	10/1/02	12/31/03		Dolphins	8/15/02	8/14/03
	Trex	9/30/02	9/29/03		SAA	10/25/01	4/24/04		E3D	8/15/02	3/31/03
La Coruna	HB	10/4/02	12/31/03		SOSPI	2/13/03	11/30/03		Extreme	12/22/01	3/31/03
	LionKing	12/25/02	2/03	Melzo	SpaceSta	4/19/02	4/04		HB	7/4/02	7/31/03
Laie	Dolphins	5/1/01			MOE	1/1/02	2/28/03		MOE	1/3/03	12/31/03
	LS	5/1/01			LionKing	12/25/02	2/03	Oakland	SOSPI	10/31/02	12/31/03
Langley FP	SpaceSta	4/26/02	4/25/05		Alaska	1/17/03	2/17/03		Trex	2/7/02	2/6/03
Las Palmas	LionKing	12/25/02	2/03	Memphis Muv	CDS	1/17/03	2/17/03		Antarc	1/1/01	3/30/03
Las Vegas Imx	GC	2/6/03	9/6/03		Dolphins	1/17/03	2/17/03		HB	8/30/02	2/28/03
	LionKing	12/25/02	2/03		L&C	11/16/02	6/27/03		MOE	1/1/03	6/30/03
	OM	10/23/02	3/31/03		MJTTM	1/17/03	2/17/03		Solarmax	9/15/00	3/30/03
	SpaceSta	4/19/02	4/18/04	Memphis Pink	SpaceSta	6/29/02	3/7/03	Oklahoma City	TBAA	1/1/02	12/31/03
Lehi	AlienAdv	10/29/02	11/30/03		Extreme	6/22/01	3/22/03		AIWC	6/7/02	2/28/03
	HaunCast	10/22/02	11/30/03		LionKing	12/25/02	2/03		SAA	10/18/02	5/03
	OO	6/11/02	5/30/03		LionKing	12/25/02	2/03		LionKing	12/25/02	2/03
Leon Exp	HB	12/1/02	5/31/03	Mexico City Pap	SpaceSta	5/1/02	4/04	Omaha	LS	9/15/02	2/15/03
Leon Ram	LionKing	12/25/02	2/03		SU	2/1/03	7/1/03		GC	9/13/02	9/12/03
Lincolnshire Reg	LionKing	12/25/02	2/03		Milan WVC	LionKing	12/25/02	2/03	LionKing	12/25/02	2/03
Little Rock	L&C	9/21/02	3/15/03		ALBT	12/26/02	6/15/03	LionKing	12/25/02	2/03	
Loch Lomond	SpaceSta	1/15/03	9/30/03	Milwaukee	CRA	2/28/03	10/28/03	Orlando Muv	CRA	2/15/03	10/15/03
London BFI	LOLL	7/24/02			Kilimanj	7/26/02	2/27/03		India	6/15/02	2/14/03
	Cyberwor	10/20/02	10/19/03		L&C	10/1/02	3/31/03		L&C	10/19/02	5/30/03
	HaunCast	12/1/01	8/30/03		SpaceSta	6/1/02	6/1/03		SAA	10/23/02	10/22/03
	India	9/14/02	9/14/03	Mobile	GC	12/1/02	12/31/03	Orlando SC	SpaceSta	4/19/02	4/04
	LionKing	12/25/02	2/03		SpaceSta	1/6/03	6/6/03		SpaceSta	5/28/02	11/03
	SpaceSta	4/27/02	4/26/03		Monrovia Krik	LionKing	12/25/02	2/03	Niagara	4/13/02	4/27/03
London ONT	Bears	9/16/02	3/16/03		Montpellier Gau	Cyberwor	1/1/01	12/03	CTPA	4/3/02	4/2/03
	HB	8/9/02	3/31/03	Montreal VP	AR	10/11/02	5/10/03	OM	2/5/02	2/28/03	
London SM	LionKing	12/25/02	2/03		India	10/11/02	4/11/03	OrigLife	6/26/01	5/03	
	Cyberwor	10/20/00	4/19/03		SpaceSta	4/19/02	4/18/03	SAA	10/23/02	10/22/03	
	E3D	7/20/02	6/30/03		Morelia Ram	LionKing	12/25/02	2/03	Parker	Skydance	7/3/02
	HB	10/11/01	10/31/03	Los Angeles CSC	Moscow	LionKing	2/1/03	Bears	8/31/02	8/31/03	
	SpaceSta	5/28/02	5/27/03		Mumbai	Everest	4/5/02	OO	12/20/02	2/28/04	
	JGWC	10/25/02	3/24/03		LionKing	12/25/02	2/03	Everest	10/1/01	9/30/03	
	SpaceSta	4/19/02	4/19/03		LS	9/1/02	8/31/03	Penrith	SAA	3/8/02	3/7/03
	T40	2/1/03	8/1/03	Munich	MOE	10/1/02	3/31/03		MOF	11/8/96	
	Whales	10/25/02	3/31/03		Dolphins	9/30/02	3/31/03		SU	9/21/02	3/10/03
Los Angeles Loe	LionKing	12/25/02	2/03		E3D	1/15/01	6/30/03		CRA	2/14/03	10/14/03
Los Angeles NA	L&C	9/13/02	2/7/03		HB	4/18/02	4/30/03		LionKing	12/25/02	2/03
	LionKing	12/25/02	2/03	Murrieta	JIAC	2/20/03	8/31/03	Philadelphia	SpaceSta	6/1/02	5/04
	SpaceSta	4/19/02	5/31/03		LionKing	12/25/02	2/03		HB	8/1/02	8/1/03
Louisville	HB	1/5/02			SpaceSta	5/28/02	5/27/03		Kilimanj	12/1/02	5/31/03
	LW	9/12/02	3/12/03		LionKing	12/25/02	2/03		CV	4/6/02	4/10/03
Lubbock	ALBT	2/14/03	6/14/03	Myrtle Beach	Bears	1/1/03	6/03	Phoenix	Everest	9/20/02	9/15/03
	L&C	9/5/02	5/31/03		LionKing	12/25/02	2/03		MOE	3/1/01	3/31/03
	SpaceSta	11/1/02	2/1/03		LW	5/1/02	5/1/03		AEK	6/28/02	2/20/03
Lucerne	Alaska	2/2/02	6/1/03		OM	3/1/02	2/28/03		CRA	2/21/03	10/21/03
	Kilimanj	7/1/02	6/30/03	Nagasaki SM	SOSPI	1/31/03	1/31/04	Pittsburgh CSC	HB	10/11/02	6/26/03
	OM	9/29/02	3/31/03		ChanJian	10/1/02	3/31/03		AlienAdv	2/1/00	8/31/03
	SU	9/24/02	3/31/03		SAA	10/1/02	3/30/03		OM	1/1/02	2/28/03
Madrid	CTPA	3/15/02	2/28/03		LionKing	12/25/02	2/03		Cyberwor	2/1/01	1/06
	E3D	10/26/00		Nagoya OT	AllAccess	8/22/02	8/21/03	Poitiers Solido	WOC	1/1/02	12/04
	HaunCast	6/12/02	6/30/03		Apollo13	9/20/02	3/20/03		SpaceSta	2/1/03	1/31/04
	HB	11/6/02	10/31/03		E3D	7/1/02	12/31/03		Bears	11/1/02	
	LionKing	12/25/02	2/03		HB	11/15/02	11/30/03		L&C	8/16/02	3/15/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
Prague IT	MOE	11/2/01	6/15/03	Sinsheim	HB	5/20/02	2/28/03	Townsville	IOTS	7/19/02	7/18/03		
Providence Imx	SpaceSta	4/19/02	4/19/03	Sioux Falls	Solarmax	11/1/02	2/28/03		SE	7/19/02	7/18/03		
Puebla	LionKing	12/25/02	2/03	Speyer Dome	SpaceSta	5/9/02	5/8/04	Tsuruga	Trex	7/19/02	7/18/03		
Quebec	LionKing	12/25/02	2/03	Speyer Imax	CV	2/1/03	12/31/03	Tulsa Cmk	S&R	11/1/02	3/31/03		
	DIS	9/15/02	3/14/03		Dolphins	2/1/03	5/23/03		India	2/21/03	8/03		
	<b>OO</b>	<b>2/1/03</b>	<b>4/30/03</b>		HB	<b>6/6/02</b>	<b>12/31/03</b>		LionKing	12/25/02	2/03		
Raleigh Exp	AR	<b>2/11/03</b>	<b>9/10/03</b>		Extreme	5/1/00		Umhlanga ISA	Kilimanj	<b>9/15/02</b>			
Regina	Galapago	10/11/02	10/10/03		MOE	<b>1/1/03</b>	<b>6/30/03</b>		LionKing	12/25/02	2/03		
Reno Fleisch	<b>HaunCast</b>	<b>12/13/02</b>	<b>4/30/03</b>		STTM	11/1/02	2/28/03		Whales	9/1/02	3/31/03		
	India	10/11/02	4/11/03		Spokane	<b>Alaska</b>	<b>3/15/02</b>	<b>6/15/03</b>	Valencia Reg	LionKing	12/25/02	2/03	
	JGWC	10/4/02	5/29/03			LionKing	12/25/02	2/03	Valencia Spn	BP	9/1/01	7/30/03	
	<b>CRA</b>	<b>2/14/03</b>	<b>10/21/03</b>			SpaceSta	5/30/02	5/30/03		HB	11/1/02	5/31/03	
	LW	9/1/02	3/1/03			ALBT	9/20/02	9/20/03		LS	11/1/02	5/31/03	
Roanoke	Bears	9/23/02	5/23/03			E3Dcc	5/5/00	6/30/03		<b>SpaceSta</b>	<b>10/14/02</b>	<b>5/13/03</b>	
Rochester Cmk	Wolves	10/9/01	5/31/03			HB	<b>11/30/01</b>	<b>6/30/03</b>		WABOS	5/1/00	5/31/03	
Rochester MSC	HB	10/1/02	5/31/03			JGWC	11/29/02	11/28/03	Vancouver Imx	<b>HB</b>	<b>10/11/02</b>	<b>3/31/03</b>	
	India	2/21/03	8/03			JIAC	3/1/02	3/7/03		India	12/25/02	5/03	
	LionKing	12/25/02	2/03			SAA	9/21/01		<b>SOSPI</b>	<b>1/31/03</b>	<b>1/31/04</b>		
	MTA	1/3/03	5/1/03			SpaceSta	5/17/02			Bears	6/29/02	6/03	
	<b>OO</b>	7/4/02	6/30/03			<b>WABOS</b>	<b>10/16/02</b>	<b>10/20/03</b>		SAA	10/19/02	4/18/03	
Sacramento Imx	Horses	8/2/02	2/1/03			JIAC	10/1/02	5/31/03	Vantaa	<b>AR</b>	<b>2/6/03</b>	<b>2/6/04</b>	
	LionKing	12/25/02	2/03			SAA	9/22/02	6/30/03		CV	9/1/02	8/31/03	
	<b>SOSPI</b>	<b>1/31/03</b>	<b>1/31/04</b>			Alaska	11/1/02			Everest	9/1/01	2/28/03	
	SpaceSta	5/1/02	4/04			Bears	2/03	2/04	Victoria	India	1/4/03		
Sagamihara	HB	10/19/02	5/31/03			CTPA	3/14/02	3/04		JGWC	9/20/02		
Saint Augustine	LionKing	12/25/02	2/03			<b>HaunCast</b>	<b>9/20/01</b>	<b>8/31/04</b>		SAA	3/8/02		
	<b>OO</b>	<b>1/6/03</b>	<b>5/30/03</b>			HB	7/22/02	2/28/03		SpaceSta	5/31/02		
Saint Louis Arch	L&C	5/25/02	5/23/03			Horses	9/12/02		Vienna LFC	<b>E3D</b>	<b>6/7/02</b>	<b>4/10/03</b>	
San Antonio 2D	Alamo					MOE	10/1/02	12/31/03		<b>GC</b>	<b>1/10/03</b>	<b>4/10/03</b>	
	Apollo13	9/20/02	2/16/03			SAA	10/25/01	4/24/04		<b>HB</b>	<b>6/7/02</b>	<b>4/10/03</b>	
	<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>			<b>SOSPI</b>	<b>2/13/03</b>	<b>11/30/03</b>		ITD	6/7/02	6/6/03	
	L&C	9/6/02	2/15/03			SpaceSta	4/19/02	4/04		OM	10/4/02	3/27/03	
	LionKing	12/25/02	2/03			CTPA	10/1/02	2/28/03		SpaceSta	1/1/03	12/31/03	
San Antonio 3D	<b>HaunCast</b>	<b>6/7/02</b>	<b>6/30/03</b>			<b>E3DCC</b>	<b>9/14/02</b>	<b>5/31/03</b>		STTM	10/3/02	4/8/03	
	<b>Trex</b>	<b>1/3/03</b>	<b>1/2/04</b>			LionKing	12/25/02	2/03		<b>DIS</b>	<b>9/15/02</b>	<b>3/15/03</b>	
San Diego NHM	OO	3/31/01	12/31/03			AIWC	4/1/02	3/31/03	Villahermosa	JIAC	9/1/01	3/1/03	
	Wolves	2/1/03	5/27/03			HB	7/1/02	7/31/03	Virginia Beach	LionKing	12/25/02	2/03	
San Diego RHF	AJ	10/5/01	6/30/03			<b>OrigLife</b>	<b>1/20/03</b>			<b>Whales</b>	<b>1/3/03</b>	<b>3/31/03</b>	
	<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>			Taipei AM	AlienAdv	6/16/02	6/15/03	Warsaw IT	Dolphins	10/31/02	5/31/03
	JGWC	11/15/02	5/14/03			HB	5/1/02	5/10/03		<b>Galapago</b>	<b>7/12/02</b>		
	L&C	8/2/02	2/27/03			<b>L5</b>	<b>1/15/03</b>	<b>1/14/04</b>		JIAC	12/1/02	7/30/03	
	MOE	11/1/01	6/30/03			Solarmax	3/1/01	6/28/03		LionKing	12/25/02	2/03	
	SpaceSta	5/17/02	2/03			India	7/1/02	7/1/03		SpaceSta	9/1/02	8/31/03	
San Francisco Loe	LionKing	12/25/02	2/03			<b>OO</b>	<b>1/1/03</b>	<b>12/31/03</b>		Whales	12/31/02	6/30/03	
San Jose	BP	10/3/02	5/3/03			LionKing	12/25/02	2/03	Washington NASM	Apollo13	10/25/02		
	HB	11/6/02	10/31/03			<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>		SpaceSta	4/17/02		
	LionKing	12/25/02	2/03			JGWC	11/22/02	5/21/03		SU	9/18/02		
	MTM	10/3/02	5/3/03			LionKing	12/25/02	2/03		TF	7/1/76		
San Simeon	SpaceSta	10/3/02	5/1/03			BP	6/22/02	6/21/03	Washington NMNH	Galapago	10/27/99		
Sandy	HCBTD	8/17/96				LionKing	12/25/02	2/03		L&C	9/20/02	4/1/03	
	L&C	6/7/02	6/6/03			LS	6/30/02	6/19/03	West Nyack Imx	Horses	8/9/02	2/8/03	
Seattle Dome	LionKing	12/25/02	2/03			Everest	11/26/02	11/25/04		<b>L&amp;C</b>	<b>2/6/03</b>	<b>7/4/03</b>	
	Bears	11/25/02	11/25/03			LionKing	12/25/02	2/03		LionKing	12/25/02	2/03	
	Dolphins	5/25/02	5/24/03			<b>SOSPI</b>	<b>1/31/03</b>	<b>1/31/04</b>		SpaceSta	5/1/02	4/04	
Seattle PSC 1	Extreme	5/24/02	5/24/03			SpaceSta	5/1/02	4/04	Winnipeg	<b>CRA</b>	<b>2/14/03</b>	<b>10/14/03</b>	
	Apollo13	9/20/02	8/16/03			JIAC	10/5/02	4/4/03		LionKing	12/25/02	2/03	
	L&C	9/2/02	6/30/03			OO	10/18/01	12/31/03		SpaceSta	10/13/02		
Seattle PSC 2	LionKing	12/25/02	2/03			Tokyo Sei	LionKing	12/25/02	2/03	Woodbridge FP	SpaceSta	4/26/02	4/25/05
	SpaceSta	5/17/02	5/04				SAA	10/1/02	3/30/03	Woodridge Cmk	LionKing	12/25/02	2/03
Sedona	LionKing	12/25/02	2/03				SpaceSta	4/25/02	4/30/04	Wuerzburg	Dolphins	12/1/02	11/30/03
	Sedona	3/28/98	12/31/03				SAA	11/2/02	4/30/03		<b>HaunCast</b>	<b>12/1/01</b>	<b>5/31/03</b>
Seoul	GC	12/21/02	6/21/03				SpaceSta	10/18/02	10/17/03		HB	9/27/02	2/28/03
Shanghai Dome	<b>GC</b>	<b>1/31/03</b>	<b>1/30/04</b>				Africa	9/23/02	6/15/03		India	12/6/02	5/03
Shreveport	JGWC	11/16/02	5/14/03				ALBT	5/18/02	11/30/03		<b>STTM</b>	<b>12/13/00</b>	<b>2/28/03</b>
	L&C	9/1/02	8/31/03				MOE	9/2/02	6/30/03		UGs	<b>7/1/02</b>	<b>7/21/03</b>
	SpaceSta	7/1/02	6/30/03				HB	<b>10/12/01</b>		Xalapa	<b>HB</b>	<b>12/1/02</b>	<b>12/31/03</b>
Singapore DC	AlienAdv	5/1/02	4/30/03				JGWC	5/10/02		Yellowstone	Bears	6/1/02	6/1/03
	Niagara	9/1/02	8/31/03				SAA	1/17/03			L&C	6/15/02	6/14/03
	OnGuard	2/13/99	12/03				SpaceSta	10/18/02		Yokohama SC	CTPA	3/23/02	3/22/03
Singapore GV	LionKing	12/25/02	2/03				ZC			Zion	5/24/94		
Singapore SC	<b>AR</b>	<b>1/4/03</b>	<b>7/4/03</b>										

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Niagara	Niagara	1987	DCI
Africa	Africa: the Serengeti	1994	HMNS	OM	Ocean Men	2001	nWP
AIWC	Adventures in Wild California	2000	MFF	OnGuard	On Guard	1999	unk
AJ	Amazing Journeys	1999	HMNS	OO	Ocean Oasis	2000	SFI
Alamo	Alamo: The Price of Freedom	1988	MFF	OrigLife	Origins of Life	2001	BFI
Alaska	Alaska: Spirit of the Wild	1997	HMNS	OW3D	Ocean Wonderland 3D	2003	3DEL
ALBT	Australia: Land Beyond Time	2002	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AlienAdv	Alien Adventure	1999	3D	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AllAcces	All Access	2001		ROF	Ring of Fire	1991	SMM
Amazon	Amazon	1997		S&R	Siegfried and Roy: The Magic Box	1999	3D
Antarc	Antarctica	1991		SAA	Shackleton's Antarctic Adventure	2001	WGBH
Apollo13	Apollo 13: The IMAX Experience	2002		SE	Special Effects	1996	IMAX
AR	Adrenaline Rush	2002		Sedona	Sedona: The Spirit of Wonder	1998	unk
ATSOT	Across the Sea of Time	1995	3D	Skydance	Skydance	2002	AC
Bears	Bears	2001		SOA	Spirit of American	1999	unk
BP	Blue Planet	1990		Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D	SOSPI	SOS Planet	2002	nWP
ChanJian	Chang Jiang: The Great River of China	1999		SpaceSta	Space Station	2002	3D
CRA	Coral Reef Adventure	2003		STTM	Ski to the Max	2000	WBF
CTPA	China: The Panda Adventure	2001		SU	Straight Up: Helicopters in Action	2002	SKF
CV	Cosmic Voyage	1996		T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D	T90	Titanica (long)	1992	IMAX
DIS	Destiny in Space	1993		TBAA	To Be An Astronaut	1992	DCI
Discov	Discoverers, The	1993		TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000		Trex	T-Rex: Back to the Cretaceous	1998	3D
E3D	Encounter in the Third Dimension	1999	3D	UGs	Ultimate G's: Zac's Flying Dream	2000	GSF
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		WABOS	We Are Born of Stars	1985	3D
EMSH	Eruption of Mount St. Helens	1980		Whales	Whales	1996	DCI
Everest	Everest	1998		WOC	Wings of Courage	1994	3D
Extreme	Extreme	1999		Wolves	Wolves	1999	NWF
FOK	Fires of Kuwait	1992		Yell	Yellowstone	1994	DCI
Galapago	Galapagos	1999	3D	ZC	Zion Canyon	1994	WCPI
GC	Grand Canyon: The Hidden Secrets	1985					
HaunCast	Haunted Castle	2001	3D				
HB	Human Body, The	2001					
HCBTD	Hearst Castle: Building the Dream	1996					
HH	Hidden Hawaii	1992					
Horses	Horses: The Story of Equus	2002					
India	India: Kingdom of the Tiger	2002					
IOTS	Island of the Sharks	1999					
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002					
JIAC	Journey into Amazing Caves	2001					
Kilimanj	Kilimanjaro: To The Roof of Africa	2002					
L&C	Lewis and Clark	2002					
L5	L5: First City in Space	1996	3D				
LionKing	Lion King, The	2002					
LOLL	Legend of Loch Lomond, The	2002					
LS	Living Sea, The	1994					
LW	Lost Worlds: Life in the Balance	2001					
MJTTM	Michael Jordan To the Max	2000					
MOE	Mysteries of Egypt	1998					
MOF	Magic of Flight	1997					
MOTM	Mystery of the Maya	1995					
MTA	Mark Twain's America	1998	3D				
MTM	Mission to Mir	1997					

February 2003 Bookings Count									
#	Film	#	Film	#	Film	#	Film	#	Film
102	LionKing	10	Whales	5	BP	2	HH	1	LOLL
89	SpaceSta	9	CTPA	5	CV	2	L5	1	MJTTM
49	HB	9	E3D	5	Galapago	2	MOF	1	MOTM
32	L&C	9	JIAC	5	UGs	2	MTM	1	MTA
30	MOE	8	AlienAdv	4	AEK	2	Niagara	1	OnGuard
18	HaunCast	8	Everest	4	Alaska	2	OrigLife	1	Ozarks
17	SAA	8	ITD	4	DIS	2	OW3D	1	Pulse
16	CRA	8	LW	4	STTM	2	T40	1	ROF
16	JGWC	8	SU	3	Africa	2	WABOS	1	S&R
13	GC	7	AR	3	AIWC	2	WOC	1	SE
13	India	7	LS	3	AJ	2	Yell	1	Sedona
13	SOSPI	7	OM	3	IOTS	1	Alamo	1	Skydance
12	Bears	7	Solarmax	3	TBAA	1	Amazon	1	SOA
12	OO	7	Trex	3	Wolves	1	ChanJian	1	T90
11	Dolphins	6	E3Dcc	2	AllAcces	1	Discov	1	TF
10	ALBT	6	Extreme	2	Antarc	1	EMSH	1	ZC
10	Apollo13	6	Horses	2	ATSOT	1	FOK		
10	Cyberwor	6	Kilimanj	2	CDS	1	HCBTD		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>aGepro Cinéma <b>AC</b> 100 Rue de Sevres Boulogne, 92100 FRANCE Tel: +33-1-46 03 01 77 Fax: +33-1-48 25 86 17 <a href="http://ageprocinema.com">www.ageprocinema.com</a></p>	<p>Cradle of Aviation Museum Mitchel Field Garden City, NY 11530 USA Tel: 516-572-0411 <a href="http://www.cradleofaviation.org">www.cradleofaviation.org</a></p>	<p>Extreme Productions <b>EP</b> 4107A - 11 Street S.E. Calgary, AB T2G 3H1 CANADA Tel: 403-263-6036 Fax: 403-263-6130 <a href="http://www.extreme70mmfilm.com">www.extreme70mmfilm.com</a></p>	<p>Image Quest 3-D, Ltd. The Moos, Poffley End Witney, England OX29 9UW UNITED KINGDOM Tel: +44-199-370-4050 Fax: +44-1-99 3779 203</p>	<p>MacGillivray Freeman Films, Inc. <b>MFF</b> P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 1-949-494-2079 <a href="http://www.macfreefilms.com">www.macfreefilms.com</a></p>	<p>National Geographic Television and Film 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7000 Fax: 1-202-775-6590 <a href="http://www.nationalgeographic.com">www.nationalgeographic.com</a></p>
<p>Aoi Advertising Promotion, Inc. 1-6-1 Osaki, Shinagawa-ku Tokyo, 141-8580 JAPAN Tel: +81-3-3779-8007 Fax: 011-81-3-3779-8415 <a href="http://aoi-pro.com">http://aoi-pro.com</a></p>	<p>Crest National 1000 N. Highland Hollywood, CA 91307 USA Tel: 213-466-0624 Fax: 213-461-8901 <a href="http://www.crestnational.com/">www.crestnational.com/</a></p>	<p>Gaylord Entertainment 1 Gaylord Drive Nashville, TN 37214 USA Tel: 615-316-6580 <a href="http://www.gaylordentertainment.com/">www.gaylordentertainment.com/</a></p>	<p>Imax Corporation <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 <a href="http://www.imax.com">www.imax.com</a></p>	<p>Machine Age Films, LLC 4048 Benedict Canyon Dr Sherman Oaks, CA 91423 USA Tel: 818-763-1937 Fax: 1-818-763-1937 <a href="http://www.machineagefilms.com">www.machineagefilms.com</a></p>	<p>National Wildlife Productions <b>NWF</b> 11100 Wildlife Center Drive Reston, VA 20190 USA Tel: 703-438-6077 Fax: 703 438 6076 <a href="http://www.nwf.org/hwp">www.nwf.org/hwp</a></p>
<p>Association of Science-Technology Centers Inc. 1025 Vermont Ave. NW, Suite 500 Washington, DC 20005-3516 USA Tel: 202-783-7200 Fax: 202-783-7207 <a href="http://www.astc.org">www.astc.org</a></p>	<p>Crown Theatres 64 Main Street South Norwalk, CT 06854-2716 USA Tel: 203-846-8800 <a href="http://www.crowntheatres.com/">www.crowntheatres.com/</a></p>	<p>Giant Screen Films <b>GSF</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 1-847-475-9145 <a href="http://www.giantscreensports.com">www.giantscreensports.com</a></p>	<p>IMAX Theatre Brisbane PO Box 3122, South Brisbane Business Centre Brisbane, QLD 4101 AUSTRALIA Tel: +61-7-3844-4222 Fax: +61-7-3844-8544 <a href="http://www.imax.com.au">www.imax.com.au</a></p>	<p>McGill Entertainment PO Box 1341 Pebble Beach, CA 93953 USA Tel: 831-625-5479 Fax: 831-624-2507</p>	<p>Nat'l Museum of Photography, Film, &amp; TV Pictureville Bradford, England BD1 1NQ UNITED KINGDOM Tel: +44-1-274-727-488 Fax: +44-1-274-723-155 <a href="http://www.nmpft.org.uk">www.nmpft.org.uk</a></p>
<p>Bharatbal Productions Ltd. G-9 Satnam Sagar 20, Peddar Road Mumbai, 400 026 INDIA Tel: +91-22-382-3649 Fax: +91-22-388-6659</p>	<p>Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p>	<p>Giant Screen Theater Association 444 Cedar St, Ste 810 Saint Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 <a href="http://www.giantscreentheater.com">www.giantscreentheater.com</a></p>	<p>Kennedy Marshall Company 619 Arizona Ave # 2 Santa Monica, CA 90401 USA Tel: 310-656-8400 Fax: 310-656-8430</p>	<p>MegaSystems, Inc. <b>MEGA</b> 110 Riberia Street Saint Augustine, FL 32085 USA Tel: 904-829-5702 Fax: 904-829-5707 <a href="http://www.megasystem.com">www.megasystem.com</a></p>	<p>Nelson Madison Film <b>NMF</b> 5727 1/2 Monte Vista Street Los Angeles, CA 90042 USA Tel: 323-478-1546 <a href="http://www.nelsonmadisonfilms.com">www.nelsonmadisonfilms.com</a></p>
<p>BRC Imagination Arts 8 Kimbleworth Grange Potterhouse Lane Durham, England DH1 5SL UNITED KINGDOM Tel: +44-1913-711-975</p>	<p>Destination Cinema, Inc. <b>DCI</b> 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 <a href="http://www.destinationcinema.com">www.destinationcinema.com</a></p>	<p>Goto Optical Manufacturing Co. <b>GOTO</b> 4-16 Yazaki-chō Fuchū-shi Tokyo, 183-8530 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p>	<p>Kinoton GmbH Industriestr. 20 a Germering, 82110 GERMANY Tel: +49 89- 89 44 46-0 Fax: +49 89- 8 40 20 02 <a href="http://www.kinoton.com">www.kinoton.com</a></p>	<p>Minolta Planetarium Co., Ltd. 2-30, Toyotsu-Cho, Suita Osaka, 564 JAPAN Tel: +81-6-386-2050 Fax: +81-6-386-2027</p>	<p>North American Museum of Ancient Life 2929 N. Thanksgiving Way Lehi, UT 84043 USA Tel: 801-766-5000 Fax: 801-766-5050 <a href="http://www.thanksgivingpoint.com/museum/index.html">www.thanksgivingpoint.com/museum/index.html</a></p>
<p>BRC Imagination Arts, Inc. 2711 Winona Avenue Burbank, CA 91504 USA Tel: 818-841-8084 Fax: 818-841-4996 <a href="http://www.brcweb.com">www.brcweb.com</a></p>	<p>Discovery Pictures 7700 Wisconsin Avenue Bethesda, MD 20814-1999 USA Tel: 301-986-1999 Fax: 301-771-3949 <a href="http://www.discovery.com">www.discovery.com</a></p>	<p>Hastings Museum 1330 North Burlington Avenue PO Box 1286 Hastings, NE 68902-1286 USA Tel: 402-461-2399 Fax: 402-461-2379 <a href="http://www.hastingsnet.com/museum/index.html">www.hastingsnet.com/museum/index.html</a></p>	<p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 <a href="http://www.lageode.fr">www.lageode.fr</a></p>	<p>Monterey Plaza Hotel &amp; Spa 400 Cannery Row Monterey, CA 93940 USA Tel: 831-646-1700 <a href="http://www.woodsidehotels.com/monterey/monterey_home.htm">www.woodsidehotels.com/monterey/monterey_home.htm</a></p>	<p>nWave Pictures Distribution <b>nWP</b> 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 <a href="http://www.nwave.com">www.nwave.com</a></p>
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I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: [JohnatIMAX@aol.com](mailto:JohnatIMAX@aol.com) or call 702-648-2554.

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# SHORTS

## LF world memorializes *Columbia*

In days following the loss of the Space Shuttle *Columbia* on Feb. 1, the LF industry memorialized the sacrifice of the crew of five men and two women with special announcements and slides preceding shows of *Space Station* and other space films.

At museums such as the Smithsonian's National Air and Space Museum in Washington, DC, people gathered to watch news coverage and to pay homage to the astronauts.

Although there was some discussion about whether theaters should stop showing the films, most felt that continuing was the most appropriate tribute to the crew and their families. *Space Station* is playing in more than 90 theaters this month.

The seven *Columbia* astronauts were not involved in making the film, nor do any of them appear in that or other space films.

*Space Station* producer Toni Myers and cinematographer James Neihouse attended the official memorial service for the astronauts in Houston.

## Dench, Neeson narrate LF films

Academy-Award® winner Dame Judi Dench is narrating Principal Large Format's *Bugs!* and Liam Neeson has returned to the mike to narrate MacGillivray Freeman Films' *Coral Reef Adventure*.

*Bugs!*, which premieres in March in Washington, DC, and Bristol, England, is Dench's first LF project.

Neeson previously provided voice talent for MFF's *Everest* and *Journey Into Amazing Caves*. *Coral Reef Adventure* opens this month (see *Premiering This Month* on page 13.)

## "RPG West" has 15/70 theater

RPG Productions has opened a new production, distribution, and quality-control facility that includes a 21-seat screening room with 15/70, 8/70, and 5/70 projection capabilities. Dubbed "RPG West" (it is four blocks west of the company's main offices in Burbank, CA), the new facility is equipped with a 7 kW

Cinema Development Company 15/70 rolling-loop projector and a ShowPerfect 5- and 8-perf 70mm combination projector. The screen is about 16 x 20 feet (4.8 x 6 m). The six-channel sound system uses JBL speakers, and can play back from 35mm mag film, DA-88, and DTS discs.

RPG uses the 3,600-square-foot (330-square-meter) building, which became fully operational last fall, for post produc-



Dame Judi Dench narrating *Bugs!*

tion of LF films and for quality control of new and used LF release prints. Recent projects include *The Lion King*, *SOS Planet*, and *Lewis & Clark: Great Adventure West*.

## Ford Museum to change name

The Henry Ford Museum & Greenfield Village will change its name later this year to The Henry Ford: America's Greatest History Attraction. The 74-year-old facility consists of five different attractions — the Henry Ford Museum, Greenfield Village (a re-creation of a historical American "town that never was"), the Benson Ford Research Center, the Ford Rouge Factory Tour, and the IMAX Theatre — and the name change is intended to create "a much more understandable institution with multi-venues," according to president Steve Hamp.

The change will go into effect in June,

when the Greenfield Village reopens after an extensive renovation project.

## NASM IMAX keeps sponsors' name

The Board of Regents of the Smithsonian Institution has decided not to restore the name of aviation pioneer Samuel P. Langley to the IMAX theater at the National Air and Space Museum. The theater, which had borne Langley's name from opening day in 1976, was renamed for Lockheed Martin Corporation last year, after the company made a US\$10 million donation.

Last fall, two members of the House Appropriations Committee questioned the propriety of the name change and asked the institution to review its procedures for accepting corporate gifts. (See *Shorts*, LFX September 2002.) In response, the regents will now review all gifts of \$1 million or more, and the secretary of the institution must approve gifts of \$5 million or more that include naming or renaming spaces or programs of the 15-museum complex. The board also informed the congressmen that NASM will rename its Gallery of Early Flight for Langley, who was the Smithsonian's third secretary.

## LF Meeting at new LA studio

Reported by Marty Shindler

On Jan. 22, Southern California members of the LF and themed entertainment industries gathered at Los Angeles Center Studios in downtown Los Angeles. The facility is one of the newest production facilities in L.A., with six 18,000-square-foot audience-rated soundstages. nWave Pictures is currently using one of the soundstages to shoot live action scenes for *Encounter in the Third Dimension 2*.

The evening, organized by Cindy Aylward and Roberta Perry, included presentation of a 9½-minute segment of nWave's *PandaVision*, an attraction film in HD3D for the Aquarium of the Pacific in Long Beach, CA.

The evening's sponsors included L.A. Center Studios, nWave, Panasonic, and Edwards Technologies, Inc.